

Technical Considerations of Grading Violin Repertoire

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DECLARATION

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ABSTRACT

The high availability of graded repertoire lists for violin provides teachers with sequenced lists that cater to students of all standards and levels. If teachers are not aware of the pedagogical rationale behind the selection of repertoire for varying graded levels, they could become dependent on graded repertoire lists in an unhealthy way. At the same time, inquiries into the process of grading repertoire itself are largely absent in the pedagogical community of the violin, at least in South Africa.

This study explores the technical requirements revealed across an entire graded examination system in order to gain insight into the pedagogical grounding and rationale of grading repertoire. This is done firstly by establishing the fundamental concepts of violin technique with reference to the work of the renowned pedagogues Carl Flesch, Ivan Galamian, and Simon Fischer, in order to form a sound pedagogical framework upon which the following discussion is based.

Secondly, the repertoire set out in the University of South Africa – Directorate of Music (UNISA) violin syllabus is analysed, from the first beginner level, Pre-Grade 1, up to the advanced level, Grade 8. The technical requirements for each grade are studied and discussed within the basic pedagogical framework. In the third part of the study, the findings of the analysis are discussed, and possible characteristics of grading are extrapolated from these findings.

The study shows, via in-depth analysis, a connection between specific developmental pedagogical concepts of violin playing and the grading of repertoire as published in the UNISA syllabus. Possible characteristics of assigned grade levels are listed, ultimately setting out to study repertoire selection from a more critical angle, and by doing so widening the teacher's access to suitable repertoire beyond the normal published repertoire lists, to the advantage of the student.

OPSOMMING

Onderwysers geniet toegang tot 'n groot verskeidenheid van gegradeerde repertoriumlyste vir viool wat geskik is vir studente van alle standarde en vlakke. Afhanklikheid van sulke lyste raak ongesond as so 'n onderwyser nie bewus sou wees van die pedagogiese rasionaal wat betrokke is by die seleksie van repertorium toepaslik vir elke graad-vlak nie. Ondersoeke na die graderingsproses van vioolrepertorium is grootliks afwesig, minstens binne die Suid-Afrikaanse konteks.

Hierdie studie ondersoek dan die tegniese vereistes wat oor 'n hele gegradeerde eksamensisteen na vore tree. Sodoende word insig verkry in die pedagogiese fundering van, en rasionaal agter die gradering van repertorium. Dit word eerstens gedoen deur die grondbeginsels van viooltegniek te bespreek, met spesifieke verwysing na beroemde pedagoë soos Carl Flesch, Ivan Galamian, and Simon Fischer. Dit vorm 'n grondige pedagogiese raamwerk vir die daaropvolgende bespreking.

Tweedens word die repertorium soos uiteengesit vir die Universiteit van Suid-Afrika - Direkoraat Musiek (UNISA) se vioolsillabus analiseer. Dit volg vir beginnersrepertorium vanaf voorgraad 1 tot en met gevorderde repertorium in Graad 8. Die tegniese vereistes vir elke graadvlak word bestudeer en bespreek vanuit die basiese pedagogiese raamwerk wat vroeër ter sprake gekom het. Die bevindinge wat uit die analise voortspruit word in die derde gedeelte van die studie bespreek, en hieruit kan moontlike eienskappe vir elke graad-vlak afgelei word.

Hierdie deurtastende ondersoek dui op 'n konneksie tussen spesifieke pedagogiese konsepte wat op die ontwikkeling van 'n vioolstudent betrekking het, en die gradering van vioolrepertorium soos dit in die UNISA sillabus gepubliseer staan. Moontlike kenmerke word vir elke graad-vlak gelys. Uiteindlik poog dit dan om repertoriumseleksie vanuit 'n meer kritiese aanslag te bestudeer en sodoende die onderwyser se toegang tot toepaslike repertorium buiten die gewone gepubliseerde lyste te verbreed, tot voordeel van die student.

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1. Introduction

1.1 Aim of the study

The broad primary aim of this thesis is to study graded repertoire lists of the dominant examination body in South Africa (UNISA) and through this, to identify relevant aspects of technique that may be helpful in grading violin repertoire.

1.2 Background

The need for sequenced or graded (as it will hereafter be referred to), repertoire has been addressed on a large scale in board examinations repertoire lists widely available to the violin teacher. These examinations evaluate a student's performance of a small selection of repertoire of the selected genre, in this case Western Classical, in addition to the candidate's technical proficiency in scales, arpeggios, and sight-reading. The repertoire for these examining bodies is divided into distinct graded difficulty levels that range from the beginning level to an advanced, semi-professional level, so as to advance a degree of uniformity among the exam candidates. It is imperative to the success of the examination system that the repertoire is graded thoroughly and suitably for a wide range of students at different standards of development.

Board examinations and the general lists of graded repertoire have proven popular both locally and internationally. As Grobbelaar has already discussed (2011:29-32), board examinations in their current form emerged in the late 19th century with Trinity College of Music, London, and it was soon thereafter implemented in South Africa (Paxinos 1994:10). Two advantages of these examinations were that 1) they were external: exam candidates did not have to be enrolled at a specific school or conservatory to apply, and this made the examinations more accessible; 2) they could host a higher number of candidates than an individual school or conservatory, which in turn implied a more uniform examination standard across the student population (Paxinos 1994:10).

The early years of external examinations in the United Kingdom hosted by Trinity College, 1877 to 1881, saw dramatic growth in the number of candidates, with the 1879 music theory exams alone attracting more than three thousand candidates. The success that Trinity College experienced in this venture attracted the attention of contemporary music institutions and inspired them to host their own external exams. In this way, the demand for external exams

markedly increased, and correspondingly a supply followed. Trinity College soon founded external exam centres elsewhere in the British Commonwealth, including India and South Africa (Paxinos 1994:10).

The number of exam organizations has since increased. For example, in Britain alone, there is the Associated Board of the Royal School of Music (ABRSM), Trinity College London, London College of Music (LCM), Victoria College of Music (VCM), ICMA, and RSL Rockschooll. In Canada, there is the Royal Conservatory Music Development Program; in Australia, the Australian Music Examination Board (AMEB); in New Zealand, the New Zealand Music Examinations Board (NZMEB). Furthermore, in Australia, New Zealand, and South-East Asia, there are the ANZCA Music Examinations; in Austria, the *Wiener Musik-Prüfungskommission* (VMEB), and in South Africa, the University of South Africa – Directorate Music (UNISA).

In addition to the repertoire lists published by these organizations, there are repertoire lists compiled for different purposes: rather than functioning as exam syllabi, these function simply as pedagogical resources. For example, there is the repertoire sequencing of the Suzuki method and the violin repertoire sequences of Mimi Zweig and Dorothy DeLay. The Suzuki method provides a comprehensive graded-repertoire sequence from the beginning levels to advanced levels, for a variety of popular instruments. However, a distinction between this method and the ABRSM repertoire lists, for example, is that the purpose of learning the repertoire is not to have it performed in an examination. Zweig's violin repertoire sequence is broad in scope, detailing repertoire alongside technical studies suited to each level, and is intended as a pedagogical resource rather than as an exam syllabus. DeLay's repertoire sequence is a graded sequence of the many popular violin concertos, such as those by Brahms, Tchaikovsky, etc. and is also useful simply as a pedagogical resource.

In the South African context, there are three primary board examination organizations: UNISA, ABRSM, and Trinity College London. While all three could be said to present graded repertoire lists that would be useful to this study, the UNISA syllabus' repertoire lists will be exclusively referred to in order to limit the scope of the study.

This high availability of graded repertoire is advantageous for the violin teacher. It allows the teacher to utilise a repertoire list that has been compiled and rigorously held up to a competent graded standard, set by a credible examination board or otherwise by a figure of authority within the discipline. The teacher can subsequently feel confident that the chosen repertoire

sequence is at an adequate standard. Furthermore, these repertoire lists can be used without any obligation to engage the student in the corresponding examinations, as these repertoire lists can be accessed freely. However, in the researcher's opinion, this high availability lessens the teacher's need to be critically evaluative of the repertoire's technical challenges. This can lead to a smaller number of repertoire possibilities for the student, which ultimately could set limits on the student's development.

While there is sufficient literature on violin pedagogy and technique, there is little written on grading repertoire specifically in relation to the violin. There are many more comparable sources written for other instruments, such as the piano. The piano teacher would thus hypothetically have access to sources on grading repertoire that the violin teacher simply wouldn't. This will be elaborated upon in the brief literature review below.

1.3 Literature review

This is categorised into three broad categories:

1) Literature concerning principles of grading repertoire (not restricted to the violin):

Literature that is ideally suited to the topic of the study is limited. The few sources that are to be found are comprised of journal articles, Honour's and Master's degree dissertations, and various methodology books. These sources were published relatively recently.

Within the South African context, a source relevant to the present topic is *The Piano Duet as Teaching Medium* (2010) by G.W. Scriba, at the University of Pretoria. Scriba advocates for the piano duet as a medium for teaching beginner piano students, and investigates principles of grading duet repertoire, eventually developing a grading system consisting of eight levels and compiling a suggested graded syllabus. At the University of Stellenbosch, another master's degree thesis of some relevance is Grobbelaar's *Die Universiteit van Suid-Afrika (UNISA) se Musiek-Eksamen Sisteem* (2011). This thesis is of some relevance here due to its discussion of repertoire choices within the exam syllabi and its description of the history of external graded exams in South Africa.

Methodology books for piano that discuss characteristics of grading and repertoire selection are *The Well-Tempered Keyboard Teacher* (2000) by Uszler, Gordon, and McBride-Smith, and *Professional Piano Teaching* (2006) by Jacobson and Lancaster. In the former, the skills needed to perform advanced-difficulty music are listed and some guidelines on repertoire selection are suggested. In the latter, selection and evaluation of teaching materials is discussed

and criteria for evaluating repertoire difficulty are recommended. In addition, in *We Piano Teachers* (1971), Booth promotes the importance of having structured approach to selecting repertoire and points the reader towards further literature on the topic

In North America, specifically the U.S.A. and Canada, repertoire selection and grading appears to be a popular topic in relation to brass instrument teachers, wind bands, and school orchestras and choirs. This popularity is evident in the journal articles that appear in *Music Educators Journal*, *Journal of Research in Music Education*, *Canadian Winds*, and *The Choral Journal*. For example, Reynolds and Apfelstadt both have articles in the same issue of *Music Educators Journal* in 2000 that emphatically state the importance of repertoire in the curriculum; Hopkins (2013) writes about repertoire selection for large ensembles in the same journal; Mayhall (1994) and Forbes (2001) both write about repertoire selection in choral settings in *The Choral Journal* and *Journal of Research in Music Education*, respectively; Kirchhoff (2004) and McCallum (2007) share this topic in the context of wind bands, in their respective articles in *Canadian Winds*.

Furthermore, in brass instrument pedagogy, American scholarship is again responsible for two relevant sources. In the doctoral dissertation by Ahlhorn (2016), *The Creation of a Skills-based Grading System for Solo Trumpet Repertoire*, the author attempts to create a grading system that describes the overall difficulty and challenges of a work more accurately and in more detail, with the aim of empowering teachers to more easily assign repertoire for their individual students. The author employs a “bi-level rating system” to numerically designate the difficulty grade of a work: the first level is an “overall difficulty” rating ascending from 1 to 3, and the second level is a “skills-based rating” that indicates the difficulty of particular technical skill areas by numerically designating each on an ascending scale of 1 to 5 (2016:xii).

The honours thesis by Mead (2016), *A Grading Catalogue of Selected Works for Solo Trombone and Piano*, is less rigorous than the preceding one in standard of scholarship. The author critiques the state of grading in solo trombone repertoire and attempts to improve the situation by creating a catalogue of graded works for trombone and piano, with the aim of empowering the teacher. The author uses a different system of numerically designating the difficulty of the works, assigning numerical values to four different technical criteria, and then combining these values into a “weighted percent formula” (2016:11).

2) Literature concerning violin technique and pedagogy:

The second category is comprised of technical treatises that have become indispensable in violin pedagogy since their publication, in addition to other books and articles that are of relevance. These sources were, for the most part, published within approximately fifty years before the time of writing.

The first source in this category is Carl Flesch's treatise, *The Art of Violin Playing* (second edition, published in 1939). Despite the age of this source, the information it contains is still relevant and useful to today's teachers and students. It is presented in two volumes: *Book One: Technique in General; Applied Technique* and *Book Two: Artistic Realization & Instruction*. In this treatise, Flesch was able to describe the physical mechanics of violin playing in an unprecedentedly scientific and objective manner. Concise descriptions are given with examples provided from the standard repertoire.

Principles of Violin Playing & Teaching (1985, second edition) by Ivan Galamian provides well-presented technical theory. As Stowell (1992:228) points out, the key to technical proficiency in Galamian's teaching method is mental control over physical movements. This source combines the best of the French and Russian schools of violin playing, and a method of playing closer in time and style to that of today.

The contemporary pedagogue, Simon Fischer, has published valuable work relevant to both teachers, and by extension, students, and to performers. His technical exercise book, *Basics* (1997), is a compendium on violin technique that breaks down all components of violin playing that together constitute this technique, into the most basic elements. Exercises are then provided which the violinist can use to their discretion to practice these basic elements of technique.

Frederick Neumann's *Violin Left Hand Technique* (1969) exclusively covers the subject of left hand technique. The subtitle of this book is *A Survey of Related Literature*, and the author discusses two primary problems – “part one: the problems of left hand position” and “part two: the problems of motion in left hand technique”, and he does so by constantly referring to the historically important pedagogical literature before him.

Kurt Sasmannshaus, the contemporary pedagogue, has a website, violinmasterclass.com, with the heading *The Sasmannshaus Tradition for Violin Playing*. This is relevant to the present topic by way of its discussion on the fundamentals of violin technique. More specifically, these fundamentals are discussed under the headings: “Stance & Violin Position”, “Right Hand”, “Left Hand”, “Scales, Arpeggios, & Double Stops”, “Intonation”, and a section on how to combine these for performance, “Putting it all together” (Sasmannshaus 2012).

3) Already-graded repertoire lists:

The *UNISA Strings Syllabus* (2012) should not be omitted. Its violin syllabus serves as the reference point for the repertoire to be analysed in chapter three. Disregarding the “Performer’s Assessment”, this includes nine grade-levels: Pre-Grade 1 to Grade 8. Each grade-level consists of the technical work and the selected repertoire, categorized into lists A, B, and C.

Other syllabi that are relevant to the broad topic of graded repertoire in South Africa are the ABRSM Violin Grades Syllabus, and the Trinity College London Strings Syllabus.

1.4 Research problem

A large body of established graded lists of violin repertoire is available to the violin teacher. Therefore, there is no need for new graded lists, as might be the case for other instrument groups. Although the principles for grading literature are generally discussed in pedagogy literature of other instruments such as the piano, this is not the case for the violin teaching community. The research problem therefore entails the study of a recognised body of graded works from which a developmental trajectory can be deduced through a thorough discussion of the technical aspects of violin playing prevalent in the prescribed literature for each grade.

1.5 Research design/methodology

The research design for this study will consist of 1) discussing a basic framework of violin technique as relevant to the study, 2) the analysis of the repertoire in the UNISA violin syllabus within this technical context, 3) the extrapolation of possible characteristics of grading repertoire. Both primary and secondary sources will be used.

In discussing a basic framework of violin technique, its core concepts will be described in limited scope. This will be accomplished by referring to selected pedagogical literature, mentioned in the literature review, that is strongly established and widely respected. Consequently, this part of the research will rely on secondary sources.

With this technical framework as a point of reference, it will be possible to analyse the repertoire of the UNISA syllabus. The analysis will focus on identifying trends pertaining to each grade-level, which may reveal the pedagogical rationale behind the sequencing of the pieces. As far as possible, this will be aided by reference to the framework of violin technique described previously, however, much of the analysis will be informed by the researcher’s personal experience as a violinist.

UNISA does not publish an examination album for Violin as is the case for Piano, only referring the reader to the publication information for each piece in the syllabus. It is therefore necessary to obtain the individual scores for them to be analysed. To a large extent, these will be accessed from libraries, and to a lesser extent, from private collections. Primary sources are therefore used for this stage of the research design.

In the final part of the research design, possible characteristics of grading will be extrapolated from the trends previously identified. The researcher will therefore use a form of inductive inference – retroductive reasoning – to extrapolate these characteristics; this means inferring an explanation based on perceived trends and patterns (Mouton 2001).

A few technicalities that could present themselves during the research are worth mentioning. Firstly, the titles of pieces, as represented in the syllabus, might sometimes not be reflective of the context of the larger work from which they have been taken. This would usually be the case when movements of works are published in isolation in method books. Consequently, in many instances only the name of the movement is given. The title of the piece as represented in the syllabus, whether only the movement or the entire work, will be referred to in italics.

Secondly, in the analysis of the syllabus repertoire, musical examples will be used to illustrate what is being discussed in the text. However, these examples will only be used in selected instances, not to illustrate every individual piece that is referred to in the text. Doing so would overly saturate the discussion with visual material, therefore detracting from the coherence of the text and unnecessarily lengthening the document.

Thirdly, in many instances a hypothetical student is used to give practical context to a technical concept. For the purposes of conciseness and effective discussion of violin technique, it should be assumed that this student is 1) a model of the good student, studious and committed, and 2) began violin instruction at an early age, between six to eight years.

1.6 Outline of chapters

This study will be conducted over three primary chapters:

- 1) The core concepts of violin technique are described with reference to pedagogical literature.

- 2) The UNISA syllabus is analysed with a focus on identifying trends in each grade-level that could reveal characteristics of grading.
- 3) The findings of the analysis are discussed, and possible characteristics of grading are extrapolated.

2. Underlying factors of violin technique

2.1 Introduction

When choosing repertoire, a pedagogically-grounded understanding of violin technique forms the basis from which any teacher's judgement should be based. This chapter will establish a basic technical framework and vocabulary from which further discussion of already graded repertoire can follow. This will be accomplished primarily with reference to the work of Carl Flesch, Ivan Galamian, and Simon Fischer, and to a lesser extent, to other important pedagogues.

The description of the technique is divided between the right and left arms, and to a lesser extent the playing stance of the rest of the body. It must be noted that although the left and right arms are discussed separately, the playing mechanism functions as a holistic unit. The tension-free functioning of the respective parts of the body is a recurring theme.

2.2 General playing stance; potential issues of bodily tension

The upper body area immediately surrounding the violin, as well as the arms, are the most obvious part of the playing mechanism that should be relaxed. However, undesirable tension can manifest itself across the entire body while playing the instrument. The playing stance and posture that the violinist adopts may either prevent or exacerbate this tension. For example, if one imagines that the abdomen and the lower body function as the support structure underneath the violin, then the way the feet are positioned can be logically understood as the base of the support. The positioning of the feet therefore affects the rest of the support structure positively or negatively.

According to Galamian (1985:12), precise rules on the standing and sitting playing posture should not be imposed on a student, but the teacher should only be concerned that the student feels comfortable. On the topic, his only further comments are to caution against exaggerated and unnecessary body movements and the opposite: a stifled manner of playing with no movement whatsoever. In the researcher's opinion, while this is valuable advice, it does not go into enough detail to be of assistance to a student that has a deeply-rooted tension issue, possibly requiring remedial action to correct it.

Flesch discussed the playing stance in more detail. He referred to the “position of the legs” and critiqued some common tendencies of students of that era. They generally involved a problem of unbalance and dead weight caused by shifting too much weight onto one leg. Flesch proposed that the best position is the “spread or straddling leg-position”, in which the feet are set evenly apart at shoulder’s width. This gives the body the foundation it needs to function optimally as a support structure and provides stability for the upper body’s playing movements (Flesch 1939:14). The student’s weight is therefore spread evenly, and there is still the advantage of being able to shift their weight slightly onto either leg if needed.

With this position, the overall playing stance is further improved if one makes sure not to lock the knees. Doing so can cause the pelvis to tilt forward (anterior pelvic tilt), and the lower back to arch inwards. The core muscles of the abdomen consequently become disengaged (Watson 2009:26-28). While this symptomatic of a bad posture in general, for the violinist it means that the sense of support from underneath is significantly diminished. This leads to the question of the role of the abdomen and upper-body. Kurt Sassmanshaus¹ states that the spine should be kept straight, whether standing or sitting, and the shoulders relaxed and level with each other. Concerning the seated position, he advises only that one should sit on the edge of the chair and keep the spine straight (Sassmanshaus 2004). Flesch advocated teaching his students to play from the seated position from an early stage in their development; this was a practical idea, since in many situations, violinists must play seated, and Flesch understood that one needed time to learn to play from a seated position (Flesch 1939:15).

A good standing posture involves a middle ground between excessive movement and a complete absence of movement of the body. The position of the legs should be set approximately at shoulder-width, allowing some weight of the upper body to be shifted onto either leg if needed. This implies that the knees should not be locked; this may cause an undesirable lack of support in the abdomen, in the researcher’s opinion. Furthermore, the spine should be straight and the shoulders level with each other. A good seated position involves sitting on the edge of the chair, keeping the spine straight: therefore, maintaining the support underneath the violin provided by the core muscles of the abdomen.

¹ A student of Dorothy DeLay and renowned pedagogue in his own right

2.3 Right arm

A correctly functioning and free bow arm is essential for basic musical expression, and at more advanced levels, elevated artistic expression. The bow acts as the voice of the instrument; it imitates the natural breathing of the human voice, and the vowels and consonants of speech in the attack and release of the string. It does this, fundamentally, by drawing out free vibrations of the string through lesser and greater degrees of pressure applied through the bow hair, and so controls duration, dynamics, and phrasing, with its implicit nuance and tone colour. As Pinchas Zukerman² has remarked, “without the bow you play pizzicato” (Pinchas Zukerman: Violin / Viola Masterclass 2014). A self-evident statement, but nonetheless a point that is worth reinforcing.

The technical challenges involved in producing freely vibrating, pure tones are bound to present themselves in any phrase that calls for the use of the bow. However, as Flesch has already pointed out, it’s possible to discuss bow strokes and the overall tone production separately, for the sake of simplicity (1939:50). Galamian (1985:55) and Fischer (1997:35) have adopted a similar approach, and since this evidently works, it will be adopted here as well.

In a performance situation, one will not expect to use only one or two kinds of bow strokes; to bring to life what the composer wants will typically require the use of many combinations of basic bow strokes, in addition to the basic bow strokes themselves. However, for the purposes of explaining the physical and mechanical actions of bow technique, it is better to keep it simple at first, as including the bow stroke-combinations can quickly render the discussion unnecessarily complicated.

2.3.1 Setting up the playing mechanism

An underlying principle of all aspects of bowing technique is to avoid rigidity. This involves keeping all of the joints in the arm free to move, and in the case that muscular action is used to increase the bow’s tension, only using it under complete control. Considering this principle is useful as a point of departure for explaining the mechanism of the bow arm. Both Flesch and Galamian have extensively covered this topic, and consequently the ideas of both will be referenced; however, Galamian’s work is by a significant margin the more recent of the two, and so it will take preference. His explanation of the overall mechanism and the individual parts of the bow arm is precisely formulated, and is divided into the following four headings:

² An older-generation student of Galamian and widely acknowledged as a master of bowing technique

1. The system of “springs”
2. Holding the bow
3. The physical motions of the arm, hand, and fingers
4. The drawing of the straight stroke (Galamian 1985:44).

1. Galamian asserted that the entirety of the right arm technique is analogous to a system of springs. This means that in addition to the natural “springiness” of the bow hair and stick, the joints of the arm work as springs: each joint, from the shoulder to the finger tips (big joints to small joints), must have a quality of springiness to it. This will ensure flexibility along the entire bow arm, preventing rigidity, and consequently the sound produced will more likely be pure and rounded. Furthermore, the firmness of the springs can be set to various degrees as might be required by a *forte* or *piano* dynamic (Galamian 1985:44-45). This concept was most likely not meant to be understood as scientifically grounded, but rather holds the most value in its practical application in the teaching context. By imagining the joints (and the surrounding muscles) as springs, the student can arrive at a deeper sensory understanding of how a free and flexible bow arm moves.

2. The ideal bow-hold Galamian described seems to have been developed from a pragmatic approach. In his view, while there are concrete rules to follow in the placement of the fingers and thumb on the stick, in the end, the correct bow-hold must be one that is comfortable. Kurt Sassmanhaus explains the function of each finger and how it should be placed on the bow:

- Index finger: contacts the bow between the 2nd and 3rd joints of the finger; it has the function of applying pressure to the bow and steering the bow towards different sounding points
- Middle finger: passively lies on the bow on the third joint, opposite the tip of the thumb; its function is to support the fulcrum formed by the thumb and the bow.
- Thumb: the inner side of the tip contacts the bow approximately between the bow’s heel and the leather cushioning or winding; its function is to create the fulcrum over which the bow can lever and to provide counter-pressure.
- Ring finger: lies on the bow between the second and third joints; it can function to steer the bow to different sounding points.
- Little finger: the tip of the finger contacts the inner side of the bow stick; it functions to support the weight of the bow when used to approach the heel and can lift the bow by pressing down (Sassmanhaus 2004).

Galamian emphasized that the bow-hold is not fixed but is constantly modified depending on the bow's change of position. In addition, emphasis was placed on the ease of this bow-hold; this ease encourages the development of flexibility, which is the prerequisite for releasing the hand and finger's springs. Galamian therefore concluded, "it is the best grip for the achievement of fullness and roundness of sound" (Galamian 1985:45-47).

3. Galamian's next step was to describe the physical motions of the arm, hand, and fingers. His overall understanding of the bow arm was that it functions as a mechanical unit, with the bow forming an integral part of it. Following this logically would include isolating and describing the motions of the individual parts of the mechanism. This would then serve as a practical reference guide for later chapters in the book. He organized the motions under sub-headings; first was motions of the fingers:

- Vertical motion
- Horizontal motion
- Horizontal pivoting motion
- Vertical pivoting motion
- Lengthwise-axis rotation

Next, the motions of the hand in the wrist joint:

- Vertical movement of the hand
- Horizontal movement of the hand (to be kept at absolute minimum)

Third, the motions of the forearm:

- Open-close motion
- Forearm rotation

Fourth and lastly, the motions of the upper arm:

- Vertical motion of the upper arm
- Horizontal motion of the upper arm

(Galamian 1985:48-51)

In the researcher's opinion, these motions should not be introduced to a student in this manner, owing to the fact that through effective teaching methods, the student can assimilate the correct motions without having to consciously analyse them at this level of complexity. However, understanding the physical motions in this way is imperative from a pedagogical standpoint,

so that firstly, effective and adaptive teaching methods are made possible, and secondly, so that it can be incorporated in the process of grading repertoire.

4. Having first described the system of springs, the natural bow-hold, and having isolated the physical motions, everything was now in place for Galamian to discuss the problem of drawing a straight bow stroke. Doing so requires maintaining a 90° angle of the bow to the string, for the entire duration of the bow stroke. Both Flesch and Galamian stated authoritatively that this is of the highest importance, with the former stating that this enables the strings to vibrate freely, which is the “main task of bowing” (Flesch 1939:51), and the latter describing the straight bow stroke as “the foundation of the entire bowing technique” (Galamian 1985:51). The reasoning behind this has to do with tone production, as drawing a crooked bow inevitably causes the bow’s contact point on the string to change with potentially unwanted tonal results.

Galamian explained the whole-bow stroke as having three stages: the triangle, the square, and the tip. These designations refer to the geometric relationships formed by the right arm, bow, and violin when the whole-bow stroke is drawn at a 90° angle. The triangle forms between the right hand, the elbow, and the shoulder when the violinist reaches the heel of the bow. As the violinist’s elbow forms a right (90°) angle, a square forms between the bow hand, elbow, shoulder, and the bow’s point of contact on the string. The tip does not form a geometric pattern as such but is characterized by an almost-straight line formed by the right arm and a slight pronation; in other words, outward-facing palm (Galamian 1985:51-54).

These positions are simple enough for a student to imitate without actually drawing a bow stroke, only placing the bow at the heel (triangle), middle (square), and at the point. However, it is more complicated and difficult for the student to correctly draw a straight bow stroke from the heel to the middle, for example, with a pure tone. Taking this into consideration, Galamian advocated starting at the square position, since it is the most natural, in the sense that it is both comfortable and natural for bow control. The joint that might have a tendency towards rigidity in this position is the shoulder. Galamian strongly warned against this and asserted that the shoulder must be relaxed “at all costs”, and that this concept should be stressed “from the very beginning” of a student’s education (Galamian 1985:52).

Assuming that the student has set his bow arm in the square position and has set everything correctly, he is ready to move the bow from the square to the point. Two of the main technical problems he will encounter is that 1) the arm will naturally want to open up at the elbow as it nears the bow’s tip, thus moving the bow in the direction of the body, rather than maintaining

a 90° angle to the string, and 2) that simultaneously a natural decrescendo will occur. To counter this, Galamian recommended the “out” motion – an intentionally short and simple term that he used for teaching purposes. The out motion is performed by gradually pushing the bow hand forward, accompanied by a slight stretching of the forearm and pushing forward of the upper arm. A slight pronation of the arm should also be visible; otherwise, the bow hand would contort uncomfortably. If this motion is executed correctly, the bow will maintain its 90° angle and the bow arm will remain relaxed, not tensing up in the shoulder. From the tip of the bow, returning to the square simply means reversing the out motion; Galamian called this the “in” motion (Galamian 1985:52-53).

Practically speaking, moving correctly from the square position to the heel is often more challenging. Flesch mentioned violinists in the 19th century who preferred to avoid this challenge altogether, by disregarding use of the lower third or quarter of the bow on principle (Flesch 1939:60). The undesirable tendencies that come with this motion include: 1) a deviation from the right angle (again) in the lowest $\frac{1}{4}$, in this case with the bow moving away from the body, and 2) a natural crescendo caused by the bow’s proportionally increased weight at the heel. In approaching the heel, Galamian recommended a swinging-forward motion of the elbow, which involves a horizontal motion of the upper arm, and that the hand drops slightly from the wrist in an easy manner. In addition, the stick of the bow need not remain upright; it should rather tilt slightly toward the fingerboard (Galamian 1985:53-54).

In summary, these aspects are the “springs” of the joints of the bow-arm, the bow hold, the physical motions of the bow-arm, and the concept of drawing a straight bow stroke. These fundamental aspects of the bow-arm should always be considered when grading repertoire. Although in the practical context they are only relevant by means of specific bow-strokes, they nevertheless are relevant any time the bow is used: the different combinations of these aspects that are called for by a given passage determine the difficulty of the passage, in terms of coordination.

2.3.2 Tone production

Having now described these fundamentals of bowing technique, the next step is to present the principles behind tone production, as explained by Flesch and Galamian. Describing tone production is necessarily a theoretical exercise, because, as mentioned previously, doing so requires a degree of removal from the practical context. This is an effective approach because isolating these principles allows their precise explanation.

To produce a freely vibrating, pure tone, the student must focus on the bow's contact with the string, listening closely to the quality of the sound produced. After some experimentation, the student may find that there are more factors involved in producing the sound than they had initially expected. The reason is that the sound quality of a given bow-stroke is determined by three factors, namely bow speed, pressure on the string, and the point of contact, or sounding point, on the string (Galamian 1985:55).

From these three underlying factors, the number of possible sounds significantly expands. Galamian offered a quasi-mathematical explanation of how they are related: they are interdependent, "inasmuch as a change in any one of them will require a corresponding adaptation in *at least one* of the others" (Galamian 1985:55). For example, when the bow pressure is constant, an increase in bow speed will require a shifting of the sounding point. This is a neat explanation, at least in theoretical terms.

It may be useful to summarize some of the ways bow speed, pressure, and sounding point can each influence the sound:

- 1) Bow speed can be used to increase or decrease overall sound (dynamic) if pressure remains constant. A fast bow speed with a relatively low degree of pressure, located closer to the fingerboard, produces a light and open singing sound (Fischer 1997:54). Adjusting speed and pressure can allow the player to solve technical problems caused by passages with complex combinations of bowings, note durations, and inflections. Increasing and decreasing speed and pressure together can be used in executing certain types of accents and "hairpin" dynamics (Galamian 1985:55-57).
- 2) Increased bow pressure with a sounding point closer to the bridge can be used to achieve a darker, more intense sound (Fischer 1997:54). A strong bow pressure and fast bow speed combined with a fixed sounding point will produce maximum sound and a tone that will travel to the back of the hall.
- 3) The different sounding points each offer a different sound quality. Temporarily disregarding the influences of speed and pressure, the sounding points between the bridge and the fingerboard offer a spectrum from very bright and raspy to dull and pastel-like. Furthermore, the thickness and length of string also influence the location of these sounding points. This means that the sounding points on the A and E strings (thin strings) are closer to the bridge than on the G and D strings (thick strings); this in turn means that the sounding point for one desired tone quality will shift slightly

depending on which string is being played and where the string is being stopped by the left hand (Galamian 1985:58). Fischer expanded on Flesch's work of identifying five sounding points, by designating them with the numbers 1-5: 1 at the bridge and 5 at the fingerboard (Fischer 1997:41).

2.3.3 Basic bow strokes

The following paragraphs will demonstrate the practical and musical application of what has been discussed thus far.

The discussed bow strokes will be limited to only those that are fundamental and cannot be omitted. Although there is some consensus regarding the fundamentality of some bow strokes, others are a point of contention. Flesch, Galamian, and Fischer presented their ideas on springing strokes and other, more virtuosic, strokes, in slightly differing ways.³ For the purposes of this study, the researcher will attempt to assimilate the most relevant ideas of the three pedagogues in order to provide an impartial summary.

Flesch took an intuitive approach by categorizing the bow strokes under three main categories⁴: 'long bowings', 'short bowings', and 'thrown strokes and springing strokes'. The first category included *legato* and *detaché*; the second, *martelé*, *staccato*, and *portato*; and the third, more advanced strokes such as *spiccato* and springing arpeggios, among others (Flesch 1939:64-76). The pedagogue was careful to clarify that the terms 'long' and 'short' did not refer to the length of the stroke, but rather to strokes that do not break the sound between strokes and those that do.

Legato

The *legato* stroke is defined by Galamian (1985:64) and Flesch (1939:65) as a succession of two or more notes slurred in one sustained bow stroke, and uninterrupted by pauses. In principle, the role of the bow in the *legato* stroke can often be quite simple: for example, when the bow stays in a single position, on the same string, in the same dynamic, and for the duration of an entire bar. However, introducing the activity of the left hand, which may involve producing a series of rapid notes, distracts the brain from the simplicity of the right arm's job. On this issue, Galamian commented: "Considering the finger problem, we see that the basic

³ The researcher does not mean to imply that they were engaged in debate on the topic. The sources are markedly separated in time and so general differences between the eras must be considered.

⁴ There was a fourth category as well, which Flesch referred to as "mixed strokes". These are not necessary to include here and so are omitted.

need is that the bow must not be disturbed by what the left hand is doing” (Galamian 1985:64). Other challenges presented by this stroke include smooth changes of string and change of sounding point, and as far as the left hand is concerned, shifting and synchronization with the bow.

Detaché

Simon Fischer regards this common bow stroke as foundational. Fischer (1997:59) and Galamian (1985:67) both differentiate between the ‘simple’ *detaché* and the ‘accented’ *detaché*. The simple *detaché* is characterized as smooth and uniform, implying a constant pressure exerted by the bow, and contrasts with the *legato* because each note is played with a separate bow. This is a versatile bow stroke, since it can be performed in any part of the bow and using any length of the bow, and therefore can be used in many musical contexts (Galamian 1985:67). Thinking along these lines, Flesch distinguished between the whole-bow *detaché*, the large, broad *detaché*, and the short, small *detaché* (Flesch 1939:66).

The accented *detaché* differs from the above by its accent at the beginning of the stroke, produced by a marked change in speed and/or pressure, but without the ‘biting’ consonant attack of the *martelé* (Fischer 1997:59).

Portato

This bow stroke is perhaps less of a fundamental stroke in comparison to the *legato* and *detaché*. It is characterized by a succession of slurred notes to be played in one bow, yet with audible separation between the notes. Depending on the extent to which the notes are separated, or how they are inflected, it will often achieve an expressive singing quality. In Galamian’s opinion, this bow stroke is similar to another variant of the *detaché*: the *detaché porté* (1985:68). Flesch, on the other hand, believed it to be more like the *staccato* (1939:73). This contrast, in the researcher’s opinion, demonstrates that the *portato* stroke can be used as a practice tool for both the *detaché porté* and the *staccato*, and as a result can facilitate good development in the bow arm.

Martelé

Galamian (1985:70-71) and Flesch (1939:69) both regard the *martelé* as a fundamental stroke; one that enables good technique beyond that which is required by the bow stroke itself. Its unique quality is a biting consonant attack followed by a rapid decrease in pressure. This pressure release is necessary because the pressure required to produce the consonant attack, if

sustained, will produce an unwanted scratching noise. After the immediate attack the length of the stroke can vary. Galamian (ibid) and Fischer (1997:63) both distinguish between the “simple *martelé*” and the sustained “*martelé*”. Because it is a short stroke, the amount of bow used in the simple *martelé* can vary between the shortest length and the entire bow; it can also be executed at any point on the bow (Galamian 1985:71).

The sustained *martelé*, as its name suggests, sustains a longer note after the initial attack. This means that in addition to the pressure release, the bow speed must markedly slow down to reach the desired length of the note. Galamian observed that this is essentially “an expressive *detaché* stroke that has a *martelé* start” (Galamian 1985:73).

The above-mentioned bow strokes all start with the bow on the string. Contact with the string is always established before the bow stroke begins, even if only an instant before. In contrast, the following bow strokes start from above the string – from the “air”, in colloquial terms. They are the “thrown” and “springing” strokes referred to by Flesch (1939:73).

Spiccato

The *spiccato* is a versatile stroke. It can lend brilliance to a phrase, and its percussive quality contrasts effectively with the singing quality achieved through the *legato* and the *detaché*. The overall characteristic of this stroke, as noted by Galamian, is “that the bow is thrown down on the strings for every single note... and lifted up again” (Galamian 1985:75). Depending on what the musical context calls for, the *spiccato* stroke can by degrees be more percussive and incisive, or rounder and softer.

These contrasts are created by utilizing different sections of the bow and varying the vertical and horizontal elements of the stroke: the height above the string from which the bow drops and the horizontal angle from which the bow approaches the string. Most commonly, the lower half of the bow will be used for the *spiccato*, near the middle for rapid *spiccato* and more towards the heel for a slower *spiccato* (Galamian 1985:75).

Sautillé

This stroke is often used when the speed limit for the *spiccato* has been exceeded. This is because the important difference between the two bow strokes is in how they are made to spring off the string. Rather than dropping and lifting the bow for each note, the *sautillé* is performed by allowing the bow to bounce of its own accord, using the bow’s own elasticity (Galamian 1985:77). This is most comfortably done at a rapid tempo around the middle of the bow,

depending on the balance point of the bow: since different bows have different weights and elasticities, the precise point on the bow where this works will differ. After some experimentation, one will be able to find this on his/her particular bow.

Galamian suggested practising the *sautillé* by starting from a rapid *detaché* near the middle, flattening the bow hair onto the string, and focusing on using the fingers to move the bow (Galamian 1985:77). From there, if one stops actively trying to keep the bow on the string (as the *detaché* would require) and adjusts the bow grip to rely more heavily on the index finger, the bow will begin to bounce off the string.

The function of the right arm in violin playing is a complicated one. The bow-strokes listed above demand sophisticated coordination of movements between the different parts of the arm. Simultaneously, the respective joints of the arm must not become undesirably tensed. It is for this reason that the playing mechanism of the arm was discussed first. Understanding the fundamental aspects behind the playing mechanism provides a background against which more specific issues of bowing technique can be examined. The brief discussion of tone production then went on to demonstrate how the bow draws out a range of sounds and tone-colours from the violin; this builds upon the fundamental aspects of the playing mechanism. Finally, the fundamental bow-strokes included were: *legato*, *detaché*, *portato*, *martelé*, *spiccato*, and *sautillé*.

2.4 Left arm

Galamian summarized the function of the left hand as being “concerned with two basic problems: (1) the fingering of the notes and (2) the vibrato” (Galamian 1985:12). Naturally, the left arm is concerned here as well. Compared with the right arm, it may appear to be less intricate in terms of its mechanisms and moving parts. Yet, this is merely the tip of the iceberg, and skilfully dealing with these two problems requires a balanced left arm and a highly trained ear, for the sake of competent navigation of the fingerboard. For example, something as elementary as the hold of the instrument can have negative effects on the player’s shifts if there is unnecessary tension in the shoulder. This is an example of a problem that is, to the casual observer, largely hidden and so would seem to have an indirect influence on the playing. On the contrary, the influence would be direct. The following sections will attempt to explain the relevant physical features of the left arm and aspects of left-hand technique.

2.4.1 Physicality of the arm

At this point, it is important to mention that the teacher cannot prescribe one way to hold the instrument, to position the elbow, or to place the hand, simply because people differ physically. Galamian believed that the criteria for the correct relationship between instrument and body are comfort as well as efficiency and ease of movement. (Galamian 1985:12).

One of the most apparent features of the left arm is its combination of an exaggerated supination of the whole arm and, at certain times, an inward-turn of the upper arm. Flesch described it as “violence to nature” and indicated his envious sentiments towards cellists and pianists, who undeniably have more natural arm positions to work with (Flesch 1939:17). The violinist must be able to hold the violin with this arm position, without shrugging the left shoulder or contorting the corresponding back muscles.

Following the correct arm position, the way the violin sits between the neck and hand creates certain angles, on both a horizontal and vertical plane, that have an influence on the sound and can either facilitate or impede comfort. The precise position of the violin will vary according to the specific physicality of the violinist and their preference for shoulder rests. Firstly, on the horizontal plane, the direction in which the scroll points should not be too far to the left or the right. Avoiding these two extremes will help preserve the right angle of the bow to the string and keep the left side of the body in a natural and comfortable position.

Secondly, on the vertical plane, the violin should not slope excessively downwards or upwards. Galamian asserted that it is better to have the violin pointing higher than lower (Galamian 1985:13). From an even position parallel to the floor, the violin supports the bow from underneath, thus working together with the bow to produce good tone with minimal effort. If the violin is pointing lower, this support is significantly weakened, and the bow will tend to slip its sounding point towards the fingerboard (Galamian 1985:13).

Thirdly, the tilt of the violin is best thought of in relation to the floor. The flatter the violin is held, the more parallel it is to the floor; the more tilted it is held, the more it is perpendicular to the floor. Fischer observes that when the violin is held relatively flat, playing the E string is more comfortable, but then playing the G string is uncomfortable for both the left arm, reaching too far around to reach the string, and the right arm, held too high. When the violin is held relatively tilted, the opposite comes into effect: the E string doesn’t offer any support underneath the bow, and subsequently, tone production on that string will suffer. Fischer draws the conclusion that one must find a middle ground between these two extremes (Fischer

1997:35). In the researcher's opinion, the individual player can choose any degree of tilt between these extremes, the only requirement being that it facilitates ease and comfort.

The way the left elbow, the wrist, the hand, and the fingers should be positioned can be discovered quite simply. According to Galamian, if the fingers are placed correctly on the strings – “in such a way as to allow them the most favourable conditions for their various actions” – then the rest of the arm will naturally find its correct position (Galamian 1985:14). Placing the fingers incorrectly will immediately cause a noticeable flaw elsewhere along the arm. Therefore, the researcher will briefly follow this top-down approach.

The correct finger placement referred to by Galamian includes the following criteria:

- 1) the tips of the fingers fall perpendicularly onto the strings,
- 2) they do so either in the “square” or elongated positions,
- 3) they slant slightly towards the bridge,
- 4) the point of contact of the finger tips is slightly to the left-of-centre, from the player's point of view,
- 5) and the slant of the fingers themselves shouldn't be too steep or too flat.

Varying sizes of hands will all be able to meet these criteria. Depending on the size, the position of the elbow and the vertical position of the hand in relation to the violin neck can be adjusted to ensure comfort (Galamian 1985:17).

Although it will never contact the strings, the thumb directly influences the function of the left hand. This influence is the strongest and most undesired when the violinist presses the thumb too hard against the neck of the violin, causing a debilitating tension within the entire hand and disabling any smooth shifts or a free vibrato. The function of the thumb is to provide a counter-pressure and balance to the fingers, however, Galamian warned against this pressure exerted sideways against the neck, recommending instead to direct it in an opposite direction to the fingers (Galamian 1985:18). This counter-pressure does not require any deliberate pressing from the player. Simply placing the thumb in the correct position against the neck will provide the right amount of pressure.

The position of the thumb naturally affects the position of the rest of the hand. Apart from the thumb, the hand itself will touch the fingerboard in one other place: approximately at the base joint of the index finger. The length of the individual's fingers influences exactly where the index finger and the thumb the hand will touch the fingerboard: with long fingers, the index

finger will touch closer to the middle joint and the thumb will rest higher up on the side of the fingerboard; with short fingers, the index finger will touch at the base joint and the thumb will rest lower down the side of the fingerboard (Galamian 1985:17). In a neutral position, there are two undesirable extremes regarding the angle of the knuckles compared with the fingerboard: with the knuckles lining up with the fingerboard (parallel to the fingerboard), and with the knuckles completely turned away from the fingerboard (perpendicular to the fingerboard). In the researcher's opinion, between the extremes, it's preferable to have the hand turned more towards the fingerboard so that the fingers do not have to travel far to contact the strings.

As stated previously, if the fingers have been placed correctly, the rest of the arm will naturally find its correct position. The hand will touch the neck of the violin at the correct locations, the wrist will appear straight, so that the hand forms a straight line with the forearm, and the elbow will hang in a comfortable position, free to move if so required.

2.4.2 Intonation

The function of the left hand is, first and foremost, to produce pure intonation. A violinist's ability to do this depends as much on the hearing as on sense of touch. More specifically, it depends on the feedback loop between the two. As the student progresses through the early stages of learning, their hand and fingers will become more and more accustomed, through sense of touch and muscle memory, to the correct sizes of the intervals at various locations on the fingerboard. As the student does so, the ear is by necessity trained to listen acutely for pure intonation, and through this feedback the student must continually adjust their finger placement.

To assist the ear in tuning individual notes, Fischer puts emphasis on sympathetic vibrations: the phenomenon where open strings vibrate in sympathy when the same notes (G, D, A, or E) are stopped on one of the three other strings. Sympathetic vibrations cause the violin to sound significantly more resonant (Fischer 1997:185). The violinist learns to listen for this vibration and resonance, and occasionally to watch for it, since the vibration of the open string is visible. This gives the ear something definite to listen for, in turn helping to guide the fingers, and ultimately improves the intonation.

Similarly, in tuning double stops (when two notes are played together), the combination tone, also known as the third tone or "Tartini" tone, can assist the ear. This phenomenon is traditionally known to have been described in writing first by the 18th-century Venetian violinist, Guiseppe Tartini (Loy 2006:176). When playing a double stop, a lower third tone

becomes audible. This will have a pitch equal to the difference between the number of vibrations of the two real notes (Fischer 1997:201). This is the combination tone. For example, if one were to play a perfect fourth with a G (at 400 Hz) and below that, a C (at 533 Hz), the combination tone would be a low C, at a frequency of 133 Hz ($533 \text{ Hz} - 400 \text{ Hz} = 133 \text{ Hz}$) (Wolfe 2011). Fischer asserted that this influences one's perception of intonation and could be both advantageous and disadvantageous, depending on the situation. If the combination tone is in tune with the already-tuned double stop, it is advantageous, since one can listen for the intonation of the combination tone; in other cases, due to just intonation, the double stop may be in tune, but the combination tone will not "agree" with the double stop. In the latter case, Fischer decided that it should be ignored (Fischer 1997:201).

As mentioned previously, sympathetic vibrations contribute significantly to the resonance, and consequently the tone production, of the violin. This implies that the notes of the open strings (G, D, A, and E) are favourable if the student wants to improve their tone. In fact, this concept is the basis for idiomatic writing for the violin: employing a key of G, D, A, or E in the composition will mean that most of the notes will cause sympathetic vibrations, and therefore the writing will be with the violin, not against it. The composers of the standard canon of violin concerti certainly wrote idiomatically, as many of them employed these keys. Resonance and tone production can be improved by pure intonation on the whole, regardless of key.

When it comes to navigating the fingerboard in general, muscle memory becomes more important (the involvement of the ear goes without saying). Through muscle memory, the hand, thumb, and fingers must retain a sense for the distances between intervals and positions (Elbert, et al 1998:305).

This task is made simpler through the concept of frames as explained by Galamian. By his definition, the frame is "the basic placement of the fingers, first and fourth, *on the octave interval* within any one position" (Galamian 1985:20). This means that if the first finger stops the B on the A string and the fourth finger stops the B on the E string, for example, then within this octave, the second and third fingers only have two possible positions each for the notes in between. The first and fourth fingers provide a stable *frame*, within which the fingers feel more accurate and secure in their placement. This octave frame occupies one "position" on the fingerboard (first position in the above example) and applies across the four strings while remaining in this position. Furthermore, this frame can be used without the hand altering its basic shape up to approximately the 6th or 7th positions, after which the intervals are too small

to produce pure intonation while keeping the basic shape of the hand within the frame (Galamian 1985:20).

This concept of frames has also been used by Alan Solomon, the South African violinist and teacher, formerly the professor of violin at the University of Pretoria. In his scale book, he designated the four finger frames by number, one to four (Solomon 1983:13). The purpose of numbering them was, perhaps, to more easily refer to each frame in his frame exercises. In any case, the exercises themselves are useful for finger dexterity and control over intonation in each position up to seventh position on the fingerboard. His designations for the finger frames will be used later in the present study.

The violinist must consistently and consciously focus on maintaining accurate intonation. However, in the long term, the skill that will most significantly ensure accurate intonation is the ability to make instantaneous adjustments to the pitch, in the moment. Both Flesch and Galamian (1985:22) proposed this idea: Flesch went so far as to say that playing in tune is impossible, from a scientific standpoint, and that one can only create the impression of playing in tune by corrections of pitch so rapid as to be undetectable (Flesch 1939:20).

2.4.3 Shifting

Changing from one position on the fingerboard to another, which requires movement of the hand and often the lower and upper arm, is referred to as a shift. To execute a shift well is a challenging task when confronted with it for the first time, because the student must first know exactly the distance to be covered on the fingerboard, and then the movement must be executed in a fluid and seemingly effortless manner. There are several different types of shifts, both in the technical sense and in the musical sense. In the technical sense, for instance, the shifting movement must be executed very differently depending on if it is confined to positions one to three or to position four and higher. This will be explained in more detail below.

Fischer conceptualizes the arm movements as falling into three categories: in the low positions, middle positions, and high positions. These are positions one to four, five to seven, and from eight to the end of the fingerboard, respectively (Fischer 1997:145). In the low positions, only the hand and lower arm are required to move along the violin's neck; if one observes the elbow, the movement will look like a small opening and closing of the joint. The upper arm does not get involved and so the elbow should not be swinging to the left or right. The shape of the hand around the neck is constant.

For shifts in the middle positions, the palm of the hand touches the shoulder of the violin and the thumb provides support as it rests more underneath the neck, against the protruding button at the end of the neck. The lower arm is used to a lesser extent, and the upper arm is involved insofar as the elbow moves slightly in and to the right. Fischer cautions against the dangerous tendency to move the elbow too far to the right (ibid).

In the high positions, the hand has moved up and around the shoulder of the violin, with how far it stretches and the exact position of the thumb depending on the size of the individual's hand. The elbow must move slightly more in and to the right and moving between the positions will only require movement in the wrist joint.

The freedom and smooth movement of the thumb is crucial to a well-executed shift. Galamian mentioned that the thumb will sometimes not move simultaneously with the rest of the hand (Galamian 1985:24); Fischer refers to this concept as “thumb preparation”, and codifies it, at least in broad terms, into concrete rules (Fischer 1997:146). The essence of both pedagogues' writing on the topic is that the thumb and hand will move together during a shift, except for the following situations: 1) an ascending shift from the third position, where the thumb will move before, 2) a descending shift, from third, fourth, or fifth position to first position, where the thumb will move before, 3) a descending shift from a higher position to third position, where the hand moves before the thumb, which is adjusted to the hand once it has found the third position (Fischer ibid).

A common technical issue for any violinist is that an ascending shift feels different to a descending shift. Flesch commented that even for an experienced player, the “*descending* change of position offers ... far greater difficulties than the *ascending* one” (Flesch 1939:26). His explanation involved pressure and counter-pressure. Essentially, when executing an ascending shift, the pressure exerted by the fingers and the counter-pressure exerted by the thumb are maintained, which means the support provided by the left hand never diminishes. However, in the case of most descending shifts, the feeling of support is diminished during the movement, because both the pressure and counter pressure (applied vertically) must be temporarily stopped to allow for the gliding movement (horizontal). This is the reason the thumb precedes the hand in these shifts; it provides a counter-pressure in anticipation of the fingers, therefore re-establishing the feeling of support (ibid).

The different ways in which a shift can be used for musical purposes will now be discussed; the technical way in which the hand moves does not need to be included here. One can make

choices about the type of shift that will affect technical accuracy, style, and overall interpretation. Fischer describes the Classical shift, the Romantic shift, and the combination shift. The Classical shift will move on the finger that is beginning the shift. For example, if the violinist needs to shift from the first finger on F#, in first position, to the third finger on C#, in third position, the first finger will move to the A and with the hand now in third position, they simply place down the third finger (Fischer 1997:157).

The Romantic shift, in contrast, moves on the finger that the shift will end on. In the above example, the shift will begin by placing down the third finger on the A, which will then move on that finger to the C# in third position. Fischer asserts that this type of shift is only used to ascend, never to descend. The combination shift is so-named because it combines the previous two; one shifts with both fingers. To use the first example again, one will begin by shifting the first finger to the G, then by placing the third finger on the B, and moving to C# on the third finger (Fischer 1997:158-160).

2.4.4 Double-stops

The double stop is so named because it is produced by simultaneously stopping two strings, for the most part⁵. The common types of double stops are thirds, fourths, fifths, sixths, octaves, tenths, and fingered octaves⁶. Because each of these require a different arrangement and position of the fingers, they present different technical challenges. These challenges include producing good intonation, avoiding a build-up of tension in the hand, and efficiently bringing the hand and wrist out of the default position to reach certain notes.

From a practical standpoint, the way to learn and develop one's intonation with double stops is mostly the same as with single notes: the feedback loop between the ear and the sense of touch, as mentioned previously. However, compared with single notes, double stops require more fine-tuning, simply because of their nature of having two notes. A double stop may be in tune "with itself" but out of tune with the surrounding passage, for instance. One can save time and improve the technique more efficiently if one is aware of some general guidelines for tuning double stops.

⁵ Unless one of the notes is played on an open string, in which case it's still referred to as a double stop.

⁶ Intervals such as sevenths and ninths are played as extensions of an octave or contractions of a tenth and therefore do not need to be practised on their own. Fingered octaves are played with the first and third and second and fourth fingers, instead of only with the first and fourth. As a result, the hand goes outside of the frame for fingered octaves.

For example, Galamian recommended that close attention be paid to double stops where the fingers are pressed very close to each other, specifically, minor sixths and augmented fourths; if one thinks of the distance between the notes in terms of the semitone distance on the fingerboard, it will assist the intonation. To account for the danger of a flat note in perfect fifths, he advised leaning the finger more into the string responsible for the flat note. For tuning octaves, he recommended listening carefully to the lower note, since the intonation of the higher note should be based on the lower. He also cautioned against the temptation to put too much bow pressure into the lower note so that one can hear it better; too much pressure will affect the pitch, thus defeating the purpose of the exercise (Galamian 1985:28).

Flesch discussed thirds, cautioning against what he viewed as the most common pitfalls in their tuning. Most common was the tendency to play major thirds too wide and minor thirds too narrow. His recommendation was that “the teacher should always insist on very close major and rather wide minor thirds” (Flesch 1939:44). He cautioned against two further common pitfalls: 1) when two major thirds are played in succession, the lower note of the first double stop and the upper note of the second double stop produce too wide an interval (this is the same problem described by Galamian above, concerning augmented fourths), and 2) when a minor third is followed by a major third, the semitone between the lower notes of the two double stops is too wide. In both instances, one must pay close attention to pressing the fingers close enough (*ibid*).

In the case of fingered octaves and tenths, the difficulty in producing good intonation is further increased because of the way the hand must stretch out of the default frame and in many cases, out of the default position around the violin’s neck. Galamian’s advice in this regard was to open up the hand, placing the hand a bit higher above the fingerboard. For fingered octaves, this means both reaching back with the first and second fingers and stretching forward with the third and fourth fingers. For tenths, only the first and fourth fingers are needed, so it means stretching these fingers both backwards and forwards and allowing the second and third to rest easily in the middle (Galamian 1985:28).

Tension in the hand is more likely to increase with double stops, since by the mere involvement of the extra finger, the risk of pressing too hard is doubled. To exacerbate the problem, once this extra pressure has been applied, the tension will spread to the rest of the hand. The student must always be careful not to place any more pressure than necessary into the strings, but especially at the beginning stages of building the double stop technique (Galamian 1985:27).

Triple stops and quadruple stops should be included here as well. As might be expected, these involve simultaneously stopping three strings and four strings, respectively. The left hand's involvement can generally be reduced to combinations of double stops. To illustrate, a triple stop with the notes F#, D, F#, can be reduced to a major 6th on the D and A strings, and a major 3rd on the A and E strings. In many cases, a triple stop or quadruple stop may not be difficult for the left hand, due to open strings in the chord. However, in other cases where three or four fingers are involved, the specific arrangements of the fingers can be difficult from a physical perspective. They carry a high risk of the kind of tension mentioned previously.

The “Geminiani chord” provides an example of a difficult and unnatural arrangement of fingers that is uncomfortable even for the fully-trained violinist (Neumann 1969:52). This chord requires the first finger on the E string, second finger on the A string, third finger on the D string, and fourth finger on the G string – a position of the hand that is opposite to its natural inclination. Geminiani, a student of Corelli, included this as a guide to the “true position of the hand”, in his opinion, in his famed treatise “The Art of Playing on the Violin” (Geminiani 1751:1). While this approach has since been questioned repeatedly in the pedagogical literature (Neumann *ibid*), here it merely serves to illustrate the arrangement of the fingers.

Triple stops and quadruple stops that require similarly uncomfortable arrangements are found in the advanced repertoire, particularly in J.S. Bach's *Sonatas and Partitas for Solo Violin*, and so they are relevant to the advanced student.

2.4.5 Other considerations

Galamian's summary of the left hand's function included an aspect of technique that has so far remained in the background: vibrato. While this is an essential part of any violinist's technique, introduced in the student's intermediate levels and refined during the advanced levels, its use is too loosely defined to be of value in determining characteristics of grading. In some schools of playing, vibrato is used constantly. In others, vibrato is used more sparingly, depending on the style and period of the work. Hence, vibrato will not be included here or in the following chapter.

Likewise, the chosen fingerings for a given passage influence the technical execution of the passage and its overall sound. However, including a discussion on fingerings in the analysis of repertoire would be too extensive for the scope of this study. Therefore, this will also be excluded.

Lastly, an understanding of the production of harmonics on the violin, both natural and artificial, is presumed.

2.5 Conclusion

In summary, this chapter described in limited scope the core concepts of violin technique, drawing substantially on the work of three great pedagogues: Carl Flesch, Ivan Galamian, and Simon Fischer. It is evident that these pedagogues made a great effort to explain how a solid technique requires the development of an acute bodily awareness in order to prevent undesirable tension. The student must acquire this awareness through learning the sensations for each facet of technique. For the right arm, this means understanding how the arm, bow, and violin work together as a kind of mechanism, and from there, how to apply the sensory understanding on tone production and the different kinds of bow strokes. For the left arm and hand, this means learning through hearing and muscle memory how to navigate the fingerboard and produce pure intonation. The correct finger placement is particularly important for finding the correct position of the left arm. Shifting, double stops, triple stops, and quadruple stops are further aspects of technique that require an acute sensory awareness.

3. Analysis of repertoire

3.1 Introduction

This chapter serves to examine the repertoire of the entire UNISA syllabus for violin, first observing the technical work of each grade, then, in an ongoing manner, reflecting on underlying characteristics pertaining to the difficulty level associated with the repertoire. The grades have been organized under three phases of technical development in accordance with standard practice for examination bodies. These include:

- 1) Repertoire for beginner students (Pre-Grade 1 – Grade 3)
- 2) Repertoire for intermediate students (Grade 4 – Grade 6)
- 3) Repertoire for advanced students (Grade 7 – 8)

Furthermore, the discussion in each grade first examines the prescribed technical work, then scans the score to survey general characteristics that may become visible, followed by a discussion of the technical demands identified in chapter two under "Bowing" and "Left Hand Technique", as it is posed in the repertoire. In the more advanced grades, technique is discussed under a single heading.

3.2 Repertoire for beginner students: UNISA Pre-Grade 1 – Grade 3

3.2.1 Pre-Grade 1

Technical Work:

UNISA's syllabus includes a preparatory grade level, "Pre-Grade 1", concentrating on foundational training for violin playing, thereby not overburdening and possibly frustrating the beginner student engaging on this knowledge-intensive phase of learning the instrument.

Consequently, the "technical work" for Pre-Grade 1 is kept limited to major scales and arpeggios, all in one octave, on G, D, and A. Rhythm and bowing patterns are specified for each scale and arpeggio. Simple crotchet and quaver patterns are used, with 2/4 and 4/4 time signatures. In addition, tempo is exactly indicated with a metronome marking of 84 bpm to the crotchet. The technical exercises are almost exactly mirrored in the elementary prescribed repertoire.

Scanning the Score:

When examining the prescribed sheet music several trends become apparent. Firstly, at a surface level the pieces are short: an average of 23 bars⁷. This is an appropriate length, especially when the beginner student is of a young age and their attention span must be taken into consideration. Although it may be self-evident, another relevant trend is that the musical notation itself is simple. This allows the student to focus more on the actual physical motions of playing that are required. Crotchets, minims, dotted minims, and quavers, as well as simple crotchet-rests, are the most commonly found notation symbols for this grade level. From a rhythmic standpoint, the most commonly used time signatures are in simple time: 4/4 and 2/4.

Bowing:

The simple musical notation mentioned above, limits and simplifies the types of bow-strokes that are used. In “French Folk Song: Playing Ball on the Stairs”, the only performance direction given is to play *legato*. The researcher believes that by this it is understood that the bow-strokes are to be played without a break in sound between bow-strokes: the student must only focus on playing even, sustained bow-strokes within a limited section of the bow, and in terms of variety of bow-strokes, only really must think in terms of relative duration: “short” and “long” bow strokes.

This can be viewed in relation to Galamian’s concept of the physical motions of the arm, hand, and fingers. Given the many different motions and the coordination required to consolidate them into a single, fluid movement, limiting the variety of bow-strokes is important for a beginner student. Furthermore, this is helpful in terms of tone production: the simplicity and repetition of these bow strokes enable the student to focus on adequately balancing bow speed, bow pressure, and sounding point.

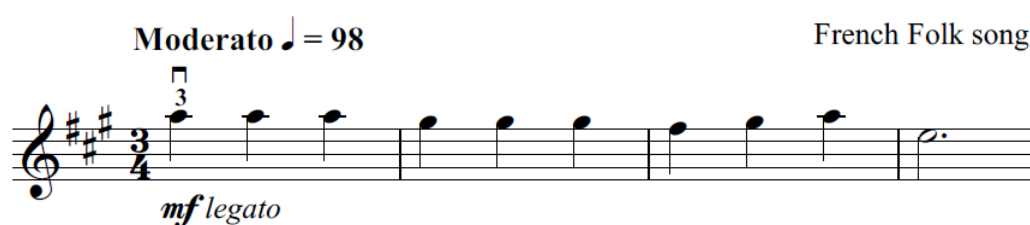


Figure 1: Opening phrase of "French Folk Song " (Traditional 1997)

⁷ According to the syllabus’ general information, repeats are not to be played unless requested by the examiner or indicated as compulsory in the score (UNISA 2012:1).

The prevalence of certain strings in the technical work and repertoire for Pre-Grade 1 relates directly to the physical motions it demands from the beginner. The use of the A and E strings are most prevalent, while the use of the D string is less prevalent. In the researcher's opinion, this has to do with the more natural and comfortable orientation of the bow arm on the A and E strings, compared with the D and G strings. Having to practice predominantly on these strings would allow the beginner student to grow accustomed to the coordination of the bow arm in a relatively natural position. Playing on the G string is required in some pieces in this grade level, however, it is infrequent enough that the teacher can use his/her discretion to decide when to assign this work to the student.

Left-Hand Technique:

The repertoire can also be analysed for trends relating to requirements for left arm or left-hand technique. In order to do this, it is worthwhile to consider the keys most commonly employed. For this grade level D major and A major, and to a lesser extent G major is used. This has several possible implications for building left-hand technique:

- 1) When limited to one octave, the finger-frame pattern remains the same across the three respective keys. As discussed previously, Galamian's concept of frames is important for developing muscle memory and familiarity with the fingerboard. In these one-octave scales, the student has the opportunity to develop a familiarity for this finger-frame pattern, where there is a full-tone "gap" between first and second finger, and the second and third finger are in the "square" position⁸. This is especially appropriate for the beginner, because this could be regarded as the most natural position for the fingers.
- 2) The student's awareness of the intonation is assisted by the natural resonance of the instrument, because these keys are idiomatic⁹. Listening for this natural resonance is important, but an effort has to be made to train the ear because it is not necessarily so distinct. With these idiomatic keys, this resonance is more achievable, compared to A \flat major, for example; combined with the simple finger pattern, this is an appropriate way to develop control of intonation for the beginner student.
- 3) Open strings can be played instead of using the fourth finger. While ostensibly this may seem opposed to the idea of building technique, the fourth finger is naturally weaker than the

⁸ This concerns Alan Solomon's definition of the finger frames as well. Refer to section 2.4.2 of chapter two for general explanation. According to his designations, this is the second finger frame.

⁹ Refer to 2.4.2 of chapter two here as well.

index, middle, and ring fingers, and omitting its use can benefit the student by allowing them to focus on the other three first. However, there are several pieces in this grade level that specify the use of the fourth finger. The extent to which it should be used in this repertoire will vary from student to student, and the teacher should use his/her discretion in this regard.

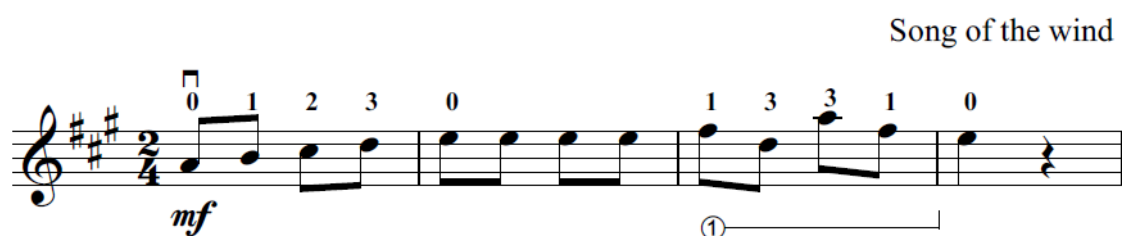


Figure 2: "Song of the Wind", folk song – key of A major, simple finger frame and use of open strings (Traditional 2007)

3.2.2 Grade 1

Technical Work:

The technical work for Grade 1 expands the scales and arpeggios and introduces a new section which is continued in the following grades: “technical exercises”. Minor scales are not yet introduced at this level. The G and A major scales are continued from Pre-Grade 1 but are expanded into two-octave scales and consequently are played on all four strings and require two finger frame patterns each. C major and E major scales in one octave are introduced. The bowing patterns that are specified for these scales are also more technically advanced: two bowing patterns, separate or slurred, can be used for any given scale, rather than having a different bowing pattern matched to a specific scale.

More importantly, the tempo is now at 88 bpm and there is to be only one bowed stroke per note; in Pre-Grade 1, at least two bow-strokes per note of the scale were required. This means the student must have increased coordination between left hand and right arm. The same applies to the arpeggios, however, the tempo for them is specified at 76 bpm.

Lastly, the technical exercise (mentioned above) is an ascending and descending run-through of four finger frame patterns, one each on the A and E strings. The use of the fourth finger is compulsory, and therefore it makes for an effective way to force the student to strengthen that finger. This exercise would force the student to become better acquainted with the concept of finger frame patterns, at least in the sense of muscle memory.



Figure 3: Technical exercise, Grade 1 (UNISA 2012)

Scanning the Score:

In Grade 1, changes from the previous grade level are already apparent. The music appears to be more complicated at face value. The denser score can be attributed to more variety of rhythms and added new notations as discussed below. This incremental change is suitably challenging for the beginner student who has already completed Pre-Grade 1. It is also noticeable that the overall length of pieces increases, with the average length being 31 bars (up from 23 in Pre-Grade 1).

Bowing:

Having analysed the repertoire more closely, trends emerge regarding bowing technique and rhythmic development. Firstly, slurring becomes notably more prominent. The student must be able to expand their technique to “fit” more notes under a slur, i.e. in one bow stroke, and to execute varying combinations of rhythms and slurs in quicker succession than before. Doing this does not depend solely on the bow arm, but rather depends on the student’s ability to coordinate the bow arm with the left hand; this will be elaborated on further below. Secondly, there is a greater variety of rhythmic patterns and motifs, and this requires further development of bowing technique.

In the first four bars of J.S. Bach’s *Minuet 3*, the aspects of bowing technique that the student must execute include slurring, followed by *detaché* strokes in the same quaver-group, smooth sustained strokes on the crotchets, slurred *staccato* on the other crotchets, and multiple large and small string crossings in between. Discussed here from the framework of Galamian, the teacher must therefore see to it that the student does not alter their bow hold unfavourably, that the student is using the springs of the bigger and smaller joints of the bow arm, that the correct physical motions of the bow arm are being executed, and that the student is simultaneously drawing an acceptably straight bow-stroke.

Applied to the above example, this means that once a good bow-hold has been established:

- 1) The springs of the shoulder and elbow joints are correctly used for the crotchets, while the springs of the wrist and finger joints are correctly used for the quavers, and a combination of all springs for the *staccato* crotchets;
- 2) The corresponding motions are correctly executed: open-close motion of the forearm, small motions of the hand at the wrist joint and the fingers, and the vertical motion of the upper arm at the shoulder joint, when a string crossing is executed;
- 3) The bow-strokes are drawn straight, at a right angle to the bridge. This should happen automatically if the preceding points have been addressed.

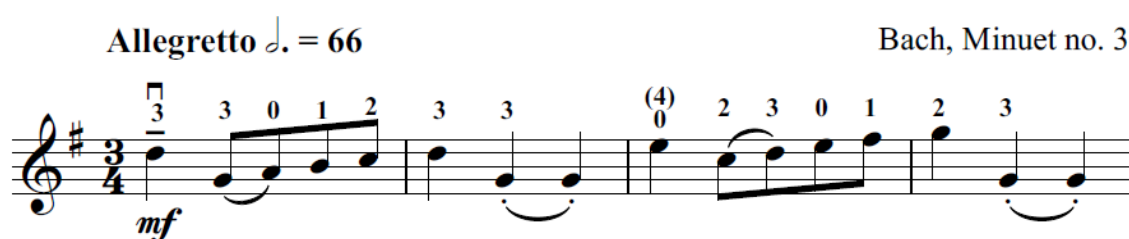


Figure 4: First four bars of "Minuet 3" – (Bach 2007)

The bowing/rhythmic patterns¹⁰ in *Pour mon Coeur*, which is a 12th century French *chanson*, and *The Frog Galliard* by J. Dowland (though in different time signatures) are comparable in that they work in triple metre: whether it be 3/4, 6/8, or 9/8. To correctly execute this bow-stroke, the student must be able to use more length of the bow on the short note, taking care to prevent drifting bit by bit into the wrong part of the bow. Considering this in terms of tone production means that for the longer note the bow speed will be slower, while for the short note, it will be faster. Additionally, the tone should be as even as possible. By learning this technique in the contexts of these two pieces, the student has the chance to experience the bow-stroke in both down-up and up-down bowing directions and at different speeds.



Figure 5: Gigue bowing in "Pour mon Coeur" (Traditional 1996)

¹⁰ This bow-stroke is colloquially designated as *gigue* bowing. This colloquial term will be used wherever relevant throughout the remainder of the study.



Figure 6: Gigue bowing in "The Frog Galliard" (Dowland 1996)

Similarly, if the teacher decides that the student needs to develop *staccato*, *martelé*, or accented *detaché* techniques, there is a lot to choose from in this repertoire list. In G.F. Händel's *Gavotte from Suite no. 14*, the opening eight-bar phrase features chains of short crotchets, in the forte dynamic and tempo of allegro. In the researcher's opinion, these can be played as simple *martelé* strokes. The characteristic biting attack of the *martelé* stroke, described in chapter two, is created by high tension in the springs of the finger joints, followed by a rapid release. Within the same phrase, the student also has to execute a *legato* slur followed by *staccato* under a slur.



Figure 7: "Gavotte from Suite no. 14" (Händel 1991)

In F. Schubert's *Ländler*, short notes are used in alternation with other inflections. Considering the character of the piece and the dynamics, which range between *mezzoforte* and *piano*, the researcher believes that an accented *detaché* can be used here. There is plenty of room for growth of the bowing technique, since the student must quickly switch between normal *detaché*, accented *detaché*, *staccato*, and slurred *legato* notes.



Figure 8: "Ländler" (Schubert 1991)

Accented *detaché* can be used similarly in D. Steibelt's *Russian Dance*. This would be especially appropriate given the *piano* dynamic and the performance direction of *leggiero*.



Figure 9: "Russian Dance" (Steibelt 1962)

Finally, in this regard, N. Mackay's "Cha-cha" almost exclusively features short notes, which should be played as *martelé* strokes, in the researcher's opinion. Both simple and sustained *martelé* could be used here.



Figure 10: "Cha-Cha" (Mackay 1964)

The repertoire in Grade 1 additionally presents new rhythmic concepts which are relevant to considerations of difficulty, even when taken outside the context of violin playing. These are quaver rests, syncopation (beginning "off-beat"), dotted rhythms to a small extent, beginning the piece on an upbeat, and in one case, switching between time signatures¹¹.

Left-Hand Technique:

The key of G major is significantly more prominent here, compared to the Pre-Grade 1 repertoire. Overall, the first finger frame pattern is prominent throughout; where previously the teacher could choose two or three pieces with this finger frame pattern, it would now be impractical to attempt to choose repertoire without it. In most of this repertoire, the second and first finger frame patterns are both employed within the same piece. The beginner student can adapt to the new positioning of the fingers while still going back to what they've learnt previously. This is appropriate for this level because the difficulty increase is incremental.

Additionally, the student can practice other finger frame patterns. The third finger frame, which would by necessity be practiced in the E major one octave and A major two octave scales anyway, is employed in J. Barrett's *The St. Catherine* and G.F. Händel's *Chorus, from 'Judas Maccabaeus'*. The backward finger-extension, while not a finger frame pattern, is also found in this repertoire. This can be challenging because the first finger must be extended backwards to reach the note, while the rest of the hand remains in first position. Since the first finger can

¹¹ In "The Frog Galliard", 3/4 changes to 3/2

be viewed as the anchor for the position of the hand, and consequently also for intonation, this may require some adjustment.

The particular position of the fingers required by the harmonic minor scale occurs in one instance (not forming a trend). This is in D. Steibelt's *Russian Dance*; the teacher may use discretion to assign this to a student, perhaps if they need the extra challenge.

Lastly, an emergent trend in this repertoire list is melodic ornamentation. This consists of *acciaccaturas* and trills. For the beginner student, these ornaments introduce a new concept of rhythmic alteration: they break the rules of notation regarding rhythm. More importantly, they have an overall influence on the left hand: learning to correctly execute these ornaments requires an increase in finger dexterity, which is challenging from the physical, muscular point of view. However, an improvement in finger dexterity is a worthwhile necessity which will benefit the student in their future technical development. Furthermore, the use of ornamentation is overall relatively low, so it is, again, something whereby the teacher can use discretion to assign.

Although it has already been mentioned, the concept of coordination is worth emphasizing. As technical challenges increase in their corresponding grade levels, it must be taken into consideration that the student's left hand and bow arm will want to behave in sympathy with one another. In the researcher's experience, a common example of this is the bow arm not performing a bowing motion optimally because of complicated activity of the left hand. The technical components of the left and right sides' challenges can be isolated and broken down into the most basic parts, but ultimately, they need to be reconciled and performed together as a unit.

3.2.3 Grade 2

Technical Work:

Technical work has been expanded to include minor scales and arpeggios, and an additional technical exercise. Naturally, the prescribed major scales and arpeggios have also been changed. These now consist of F major in one octave, A major two octaves, and B \flat major, two octaves. The inclusion of the F major scale is noteworthy, because it is specified that it's to be played in second position. This makes it the first scale in the syllabus to be played outside of first position. The B \flat major scale, while remaining in first position, requires significantly more

of the backward finger-extension than the comparable scales in Grade 1's technical work. The open D string is also the only open string that can be used in this scale.

The minor scales included are A and E minor, in one octave, and the student will be required to play either the harmonic or the melodic minor. Since these are the first minor scales in the syllabus, the choice of key and range is once more taken into consideration and is appropriate.

Additionally, while the separate and slurred bowing patterns remain the same, the tempo has changed. The scales are to be played at 63 bpm to the crotchet; however, the overall tempo has increased because crotchets are replacing minims and quavers are replacing crotchets. This means the actual change in tempo is to 126 bpm. The tempo for the arpeggios has increased as well, to 88 bpm.

The new technical exercise uses the first and fourth fingers, alternating each note stopped by the fourth finger with the corresponding open string. In the researcher's opinion, this could be effective in strengthening the security and intonation of the finger frame in first position. The second technical exercise is a variation of Grade 1's exercise; although here it increases difficulty by adding "more" notes, turning the ascending and descending lines into stepwise sequences of ascending and descending groups of triplets, with each triplet group played slurred in one bow.



Figure 11: finger frame exercise (UNISA 2012)

Scanning the Score:

The Grade 2 repertoire presents an overall increase in length and complexity. The average length of the pieces has increased from 31 to 46 bars, and the increase of complexity is, in part, due to a higher number of structural and harmonic characteristics. The trends that emerge from analysing this repertoire are therefore musical, in the broader sense, as well as violinistic.

The most apparent musical trend is that several pieces feature larger formal structures. Whereas before, the brevity of the pieces essentially limited the number of possibilities for variation, here there is more scope for larger forms. For example, a contrasting middle section followed

by “*Da Capo al Fine*” is found in both the traditional song *Chanson Favorite d’Henri IV* and Ole Bull’s *The Shepherdess*. In the former, the contrasting section has a change of key to the relative major, G major, and completely different thematic material; this section is titled “musette”. In the latter, the key does not change, however, there is a tempo change from *andante* to *allegretto*, and the thematic and harmonic content contrasts markedly with the first section. Since in both cases the first section is repeated, this constitutes an ABA form, where the contrasting middle section most noticeably features contrasting harmony. This harmonic contrast often manifests as a movement to the dominant.

The second musical trend pertains to projecting contrasts of musical character. In the two pieces mentioned above, a character change is a natural consequence of the thematic and harmonic changes and tempo indications in the score; the contrast in character takes care of itself. Elsewhere, however, the teacher should use discretion to point out any instances of musical contrast of character.

For example, in H. Purcell’s *Air on a Ground*, four phrases of eight bars each present clear contrast in character. The form of the piece – theme and variation over a repeating “ground” bass – makes it ideal for the student to apply this concept, as they would be able to perceive the melodic and harmonic similarities, as well as the differences, between each phrase. In W.A. Mozart’s *German Dance no. 1*, the contrasting middle section has *poco meno mosso* indicated at a softer dynamic, with contrasting thematic material. In P. Waterfield’s *Through the Rainbow*, the opening section has the indication “Rhythmic”. The researcher interprets this as meaning that it should be played in an angular manner. The middle section contrasts with this: it has the indication “flowing” and *cantabile*. The character contrast here is perhaps more apparent in the score than in the previous two examples, however, the researcher would argue that the student must still make the contrast happen, otherwise it will not be clearly conveyed. Finally, in this example, in the last section there is a return to *tempo primo*; this has the indication *piano ma poco marcato*, and therefore another character contrast can be made here.

Thirdly there is an increased presence of non-diatonic notes, which are due to modulation, chromaticism, and of course, key changes. This has implications for the left-hand technique, but these will be elaborated on below. Musically, these factors contribute to the student’s understanding of harmony, both in the aural sense, and in the visual sense – the student learns that just because a piece is set in a given tonic key, it does not mean that the harmony must remain diatonic. The student also becomes more accustomed to reading accidentals in the

score. In J.S. Bach's *Menuet from French Suite no. 3*, the student is exposed to Bach's way of modulating quickly within sequences, moving the tonal center around in this order: A minor (tonic) - C major - E minor - D minor - E major - A minor. In N. Paganini's *Theme from Witches' Dance*, there is a sudden modulation from the tonic D major to F major, after which chromatic inflections imply G minor and D minor. The tonic key returns immediately thereafter.

Increased rhythmic demands, the prevalence of articulations such as accents and *tenuto*, and the inclusion of "hair pin" phrasing markings are also noticeable and discussed below. Together these trends demonstrate the increased complexity to be found in the Grade 2 repertoire. Isolated, the respective musical factors do not necessarily add to the workload of the student. However, when brought together, the increased length, the variation of structural elements, the musical contrasts of character, and the non-diatonic harmonies represent challenges that will require greater concentration from the beginner student in order to perform at an adequate level.

Bowing:

From the violinistic standpoint, this repertoire reveals new trends regarding bowing technique, while retaining a moderate proportion of previously introduced and practiced bowing techniques. Firstly, there is a long-short bowing which is a variation on both the *gigue* bowing (triple time) and the dotted rhythm bowing (duple time). In this case, the quaver or semiquaver is articulated short, instead of smooth and sustained. In A. Holborne's *Galliard: The Fairie-round*, the student must sustain but separate the crotchet from the quaver, and in N. Paganini's *Theme from Witches' Dance*, the student must do the same, but additionally must slur the dotted quaver with the semiquaver and must do so more rapidly.



Figure 12: Gigue bowing in "Galliard: The Fairie Round" (Holborne 1996)



Figure 13: "Theme from Witches' Dance" (Paganini 2007)

The difference between sustaining them and articulating them separately is subtle, but important: the springs of the bow arm behave differently. Here, the student is required to tighten and release the fine springs of the finger, wrist, and (in the smallest amounts) the elbow joints. In the researcher's opinion, the analogy of springs will help the student to understand the sensation that accompanies the correct bowing motion.

Secondly, accents are more prominent in this grade level: harder and softer accents, as well as the *sforzando* accent. It's worth emphasizing to the student at this point that the accent symbol can be executed in different contexts. For instance, in the *Chanson Favorite d'Henri IV*, accents are employed in the context of a *cantabile* phrase. Therefore, a softer kind of accent may be called for, which in turn would mean that the amount of pressure exerted on the bow would be less; a faster bow speed at the moment of attack would be more suited. In O. Rieding's *Concerto in B minor, Allegro moderato*, accents are used in a phrase with *piano* dynamic, on the first beats of each bar, which may indicate how the harmony of each bar is emphasized. Shortly thereafter accents are used in a markedly different way: a *forte* dynamic, and *risoluto* is indicated in the score. This calls for a more urgent type of accent, and thus a sustained *martelé* may be used, in the researcher's opinion. A *sforzando* accent is found in F. Mendelssohn's *On Wings of Song*.



Figure 14: "Chanson Favorite d'Henri IV" (Traditional 1952)



Figure 15: First movement of Rieding Concerto op. 35 (Rieding 1909)

The use of the *tenuto* direction is also a notable trend in this repertoire. Generally, it is used to indicate that the note in question is to be given emphasis and to be played broadly; often this will mean sustaining the note for its full duration, and when used repeatedly in succession it will mean separating each note. Referring to H. Purcell's *Air on a Ground* again, here the *tenuto* direction is used successively on ascending semiquaver passages, and in the penultimate bar of the piece. This phrase has the direction *largamente* and performing the semiquavers in this way gives the passage a distinctly broader character. The *tenuto* is used in the same way in E. Huws-Jones' *Estampie*, N. Mackay's *Tango*, and P. Waterfield's *Through the Rainbow*. A noteworthy variation of the *tenuto* is used in W.A. Mozart's *German Dance no. 1*: the symbol itself is the *staccato* dot underneath the *tenuto* line, and the explanation in the score is that "the notes are slightly shortened but the bow does not leave the string" (Radmall 2004:7). In the researcher's opinion, in this case the student can use the *detaché porté* as described by Galamian.



Figure 16: *tenuto* in "Air on a Ground" (Purcell 1952)

Mozart, Two German dances



Figure 17: Mozart, "Two German Dances: No. 1" (Mozart 1952)

Another trend is the increased inclusion of what musicians colloquially refer to as “hair pin” dynamics. This may be loosely defined as the combination of a crescendo and a diminuendo, in that order, which may occur within the same bar, over two bars, or over the phrase at large. In other words, using hair pin dynamics as a small inflection, as a broader phrasing device, or to increase tension throughout a phrase can create different musical expressions. For example, in C.W. Gluck’s *Dance of the Blessed Spirits*, the hair pin dynamics in the first four bars help to convey the singing character. In W.A. Mozart’s *German Dance no. 1*, it is used more as an inflection, perhaps to emphasize harmony; here, it occurs within one bar and one bow-stroke. In D. Kabalewski’s *Märchen*, the hair pin dynamics are used again in a *cantabile* context, however, this time it has the effect of increasing the inherent drama of the harmony. Mastering these dynamic inflections would help the student to develop a finer bow control, since an increased control over bow speed, pressure and sounding point are required.



Figure 18: "Dance of the Blessed Spirits" (Gluck 2003)



Figure 19: "Märchen" (Kabalewski 1964)

Lastly, double stops are introduced in this grade level. Appropriately, they are generally simple enough to be manageable for the beginner student. These double stops are produced with open strings in Ole Bull’s *The Shepherdess* and E. Huws-Jones’ *Estampie*, however in F. Mendelssohn’s *On Wings of Song* the left hand is needed to stop the notes. In view of the bow arm technique, the student will need to adjust to the different weight and bow pressure required

to produce good tone on these double stops and therefore for this purpose it would be advantageous to do so on open strings, leaving the left hand out of the equation.

Left Hand Technique:

This repertoire presents new challenges in more subtle ways, while building upon the concepts already covered in the previous grade levels. Bearing in mind Galamian's proposition that the primary function of the left hand is to produce pure intonation (Galamian 1985:12), it is not surprising that the new challenges in the Grade 2 repertoire all affect the student's control of intonation.

Figure 20: "Minuet" from French Suite no. 3 (Bach 2014)



Firstly, the increased presence of non-diatonic notes requires the student to incorporate a greater variety of finger frame patterns and intervallic combinations. This is especially apparent in J.S. Bach's *Minuet from French Suite no. 3*: the student must switch between the first, second, and third finger frame patterns, must often extend the first finger backwards, and in one instance must extend the fourth finger forward out of the frame, while keeping the first finger on the string. In several other instances, there is a higher concentration of chromatic notes where the same finger is used for the successive notes. If the intonation in these instances is to be acceptable, the student must develop a good sense for the distance the finger travels for a semitone. This challenge is found in Ole Bull's *The Shepherdess*, W.A. Mozart's *German Dance no. 1*, and the movement from O. Rieding's *Concerto in B minor*, op. 35.

Secondly, the requirement to use the backward finger-extension is much more prominent. In the researcher's opinion this is intentional, because the two-octave B \flat major scale is also included in the technical work – a scale in which all strings have first finger in backward extension. Since this concept has already been introduced in Grade 1, it's appropriate that it now features more prominently as the student develops in Grade 2.

Lastly, an increased dexterity of the fingers is needed: both for movements lengthwise (up and down the string) and lateral (across the strings). Regarding lengthwise movements, there are several instances in this repertoire where the student is required to move their fingers more rapidly. To reference H. Purcell once more: in *Air on a Ground*, the trill with the turn in bar 15 and the semiquaver runs in bars 26-29 require this increased dexterity. The semiquaver runs in bars 21-22 of A. Holborne's *Galliard: The Fairie-round* is another example. The lateral movements are often necessitated by larger intervals in the melodic line. Therefore, a change of string will be necessary when there is less step-wise motion, and leaps are a fourth or larger¹².

Depending on the context, this requires a different kind of dexterity than required in lengthwise movements. A good example of this is found in J.S. Bach's *Minuet from French Suite no. 3*: there are repeated instances of quasi-arpeggiated chords, where the fingers travel laterally across the strings. Another example is found in the *Allegretto* section of Ole Bull's *The Shepherdess*. Finally, the arpeggiated triplets in N. Paganini's *Theme from Witches' Dance* also require this lateral finger dexterity, though perhaps to a lesser extent.

3.2.4 Grade 3

Technical Work:

In the technical work for Grade 3, the variety of scales and exercises expands yet further: there are no longer any one-octave major scales or arpeggios, however, there are still one-octave minor scales and arpeggios. The two-octave B \flat major scale is retained from the previous grade level, and the two-octave C major and D major are introduced; this is noteworthy because they require the left hand to be in 2nd position and to shift to 3rd position, respectively. Two-octave harmonic and melodic minor scales, G minor and A minor, are introduced as well. While the bowing patterns for these scales and arpeggios remain the same, the tempo at which they are to be performed is increased to 72 bpm for the scales and 100 bpm for the arpeggios.

Additionally, two new scale types are introduced: the chromatic scale and the dominant seventh scale. Naturally, these concepts ought still to be introduced in their most basic form, even though the student should, at this point, be transitioning out of the beginner phase. The chromatic scale begins on the open D string and only extends up one octave. The recommended tempo is suitably slow: 72 bpm to each note of the scale. In the researcher's opinion,

¹² This is not relevant at more advanced levels, where the student can shift up or down the same string; this is only viewed in relation to the Grade 2 repertoire.

performing at this tempo with good intonation is certainly achievable, with adequate practice. Starting on the open G string, the dominant seventh scale also has a range of one octave, however the recommended tempo here is 100 bpm. Arguably, the quicker tempo is suitable since the student can use their experience with the G major arpeggio as a starting point.

The technical exercise for Grade 3 introduces the first octave double stop exercise in the syllabus. A simple four-bar exercise, each octave double stop features the open string as its lower note. By design, it allows the student to build up the double stop in the left hand by first playing the two notes consecutively, slurred, then playing both notes together on the up-bow to produce the double stop. This helps the student to really shift their focus to the intonation they are producing.



Figure 21: Octaves double-stop exercise (UNISA 2012)

Scanning the Score:

The musical trends in the Grade 3 repertoire consist of an incremental, overall increase in length and a marked increase in fluidity of pulse and tempo changes. Regarding the former, L. Portnoff's *Russian Fantasia no. 4 in E minor* and the *Allegro* from O. Rieding's concerto are the longest, at 94 and 100 bars respectively. In terms of the latter, one finds *rubato*, *fermata* and *ad libitum* directions, as well as a variety of tempo and character indications. In G. Braga's *La Serenata*, the direction to play *rubato* is placed at a miniature cadenza (in the sense of an embellished cadence, not in the sense of a concerto). Furthermore, the second-to-last note of the cadenza is to be held as a *fermata*. In this example, the student would be required for the first time in the UNISA syllabus to creatively and musically visualize how the tempo might push and pull.



Figure 22: "La Serenata" (Braga 2003)

Elsewhere, in A. Fesca's *Abendlied*, the tempo indication at the beginning of the piece is "*andante rubato*". The correlating absence of the *rubato* direction elsewhere in the piece implies that it is to be used throughout the piece, where musically appropriate. The directions *più agitato*, *a tempo*, and *poco animato* are also found here; this further contributes to the fluidity of the tempo. In L. Portnoff's *Russian Fantasia no. 4*, the opening section is characterized by a significantly free tempo, in keeping with the spirit of a *fantasia*. Particularly, in the opening six bars, both the accompaniment and the violin part have *fermatas* at the end of each successive melodic gesture, and the violin is directed to play *ad libitum*.



Figure 23: "Russian Fantasia no. 4" (Portnoff 1931)

In M. Cohen's *The Birds Gather at Dusk*, the student is directed to play *con rubato* for the length of a four-bar phrase. In this case, the dynamic indications assist in showing how the *rubato* might be used to create musical contrasts of character. Lastly in this regard, the Grade 3 repertoire has the first instance of a piece that must be played in the "swing" style. This is *Banana Skin*, by E. Huws-Jones; while in this case the tempo must not fluctuate, the subdivision of the beat still has a different quality to what the student has thus far experienced. The researcher therefore proposes that this would require sufficient attention from the teacher.

Bowing:

From the standpoint of right arm technique, this repertoire contains much that was introduced and practiced in the preceding grade levels, while presenting new combinations of bow-strokes that are technically challenging. These have enough similarities that they can be discussed together, and a good point of departure is the concept of "economy of bow". As implied, this means using the least amount of bow necessary to accomplish the musical intention. In the researcher's opinion, there are several opportunities in this repertoire where this concept can be applied.

Firstly, a faster *detaché* stroke is sometimes required. For instance, the tempo indication of 126 bpm in P. Attaingnant's *Scottish Brawl* causes the running quavers to seem to move quite rapidly. Here, it would be suitable to remind the beginner student that the length of the bow needed for this *detaché* is minimal. This is with the aim of preventing unwieldy motions of the bow arm, which would have negative consequences on the freedom of the bow arm and on the

sound. In C.W. Gluck's *Dance from Sémiramide*, each group of ascending semiquaver runs is followed by two up-bow *staccato* notes. Economy of bow is required even more here, for both the *detaché* and the *staccato*.



Figure 24: "Dance from Sémiramide" (Gluck 2014)

This can be applied to a wider range of bow strokes as well. C.M. von Weber's *March of the Hunters* provides a good example: the *vivace* tempo naturally demands finer motions of the bow arm. The bow strokes needed in the first eight bars are *legato* (slurred), *detaché*, and up-bow *staccato*. Also, of relevance in this phrase are the accents. Here especially, in explaining the concept of economy of bow, the teacher would have to emphasize the importance of activating and using the smaller springs of the bow arm. This is something that requires a sensory understanding, which for the student will only come about with correct execution in the lesson, followed by sufficient practice of these correct motions.



Figure 25: "March of the Hunters" (Weber 2014)

In A. Dvořák's *Humoresque*, the opening theme has the dynamic indication of *piano* and the performance direction of *leggiero*. It may require a pronounced effort by the student to convey the appropriate musical character while keeping the amount of bow used to a minimum. N. Mackay's *Rebecca* presents an interesting problem of bowing for the beginner student: imitating the Brazilian Rumba dance, the student must alternate an ordinary *detaché* with accented *detaché* in quaver-note runs. Since the accented notes will use slightly more bow and an attack at the beginning of the note, the student must be able to quickly and repeatedly switch between this and the sensation that comes with economy of bow in the ordinary *detaché*.

On the topic of accents, the *sforzando* is more prominent in this repertoire. While the *sforzando* can be executed in different ways depending on the musical context, the motion required by the bow arm to execute it remains largely the same. The strong attack and release are created by a combination of bow speed and pressure, which in turn requires the springs of the bow arm

to be set firm, almost immediately relaxing after the initial attack. Practicing this technique and discovering how bow speed and pressure affect the sound of the attack and the shape of the release would help to develop the student's finer control of the bow. In this repertoire, the student encounters enough instances of the *sforzando* to allow for different approaches to it. For example, the way it is used in J.S. Bach's *Gavottes I and II* might differ from the way it's used in E. Huws Jones' *Banana Skin*, or in I. Szelényi's *Overture and Rondino*. It should be performed in a way that matches the harmonic and stylistic characteristics of the respective work, in the researcher's opinion.

Left Hand Technique:

The inclusion of different fingerboard positions and changes of position (shifting) represent the most challenging technical developments in this grade level. Most of the repertoire analysed here makes use of third position, with second position also used in one instance: in T. Arbeau's *Pavane*. The significance of this, in view of the student's technical development in the long term, is high; this arises from the problem for intonation and muscle memory that the student will face when confronted with these positions for the first time. After spending so much time securing the intonation in first position and relying on the role of the first finger as anchor, playing in the higher positions might initially undermine the student's sense of security, in the researcher's opinion. This is because the first finger has shifted, and the student must rely on the hearing and muscle memory to begin securing the placement of the first finger. Furthermore, since the intervals between the fingers are smaller, the student must adjust the placement of the other fingers as well.

The change of position, or shift, itself adds to the technical challenge for the left hand. As mentioned previously in chapter two, a fluid shift requires freedom of the hand and a relaxed thumb, and a shift with accurate intonation requires the student to have the distance to the note firmly set in the muscle memory.

A new feature of interest in this repertoire is the *portamento* or *glissando*. The former is an expressive device where the shift to a certain note is audible, while the latter is a performance direction that prompts a more deliberate "slide" between two notes. Furthermore, the *portamento* is specific to string instruments, while the *glissando* is a direction broadly applicable to all instruments. These are related to the ordinary shift, insofar as they require similar motions of the left hand and fingers. However, the important distinction is that in the ordinary shift, the shift itself should not be audible; there should not be an audible "slide".

In A. Fesca's *Abendlied*, the sole instance of a *portamento* is up a perfect fifth from first position, on the second finger. The end note is then in fifth position, which is uncommonly high in comparison with the other Grade 3 repertoire. In E. Huws Jones' *Banana Skin*, the *portamento* is used more generously, as a stylistic device. The various instances involve shifts on the first, second, and third fingers respectively; this makes it an appropriate piece for the student to become better acquainted with the *portamento*.



Figure 26: "Banana Skin" (Huws Jones 2014)

In many instances in this repertoire, the strength and dexterity of the fourth finger needs to be improved if intonation and clarity are to be adequately preserved. For example, the trill in bar 20 of J.S. Bach's *Gavotte II* uses the third and fourth fingers. The beginner student will most likely have to develop more dexterity in the fourth finger if the trill is to sound properly. In M. de Montéclair's *2 Minuets*, there is a repeated ornamented figure involving the third and fourth fingers: an *acciaccatura*, which, given the rapid tempo and its execution on the D string, requires good dexterity. In C.M. von Weber's *March of the Hunters*, the opening theme and the passage from bar 27 to 36 need a strong fourth finger.



Figure 27: mm. 27-36 of "March of the Hunters" (Weber 2014)

3.3 Repertoire for intermediate students: UNISA Grade 4 – Grade 6

3.3.1 Grade 4

Technical work:

In the technical work for Grade 4, the overall format remains the same as in Grade 3: major scales, harmonic or melodic minor scales, major arpeggios, minor arpeggios, chromatic scales,

dominant sevenths, and the inclusion of a technical exercise. Perhaps the most noticeable change from the beginner grade levels is the absence of the one-octave range scales (except for the dominant seventh scale); each now has the range of two octaves.

Regarding the major scales, the noteworthy additions alongside C and D major are the A \flat and B major scales. For the left hand, these provide excellent material for intonation work because they contrast markedly: A \flat major requires the hand to work drawn back in the half position, while B major requires a more open and forward-oriented hand position. The minor scales feature the addition of the B minor scale. The C and D minor scales would have been practiced for Grade 3, however, here they have been expanded to two octaves. The two-octave chromatic scale is on G, and slurred bowing has been introduced here: two quavers to a bow. The same bowing pattern has been introduced for the dominant sevenths as well: these are in D and E \flat . Overall, the tempo for each scale type has increased from that of Grade 3.

The technical exercise is intended to strengthen double stop technique, with a focus on intonation. In the short exercise of five bars, the student must execute three types of double stops: octaves, thirds, and sixths, in that order. Like the technical exercise in Grade 3, the student first plays the two notes consecutively, slurred, and then plays both notes together on the up-bow to produce the double stop. This affords extra time for each double stop, therefore allowing the student to listen very carefully to the intonation.



Figure 28: Double-stop exercise (UNISA 2012)

Scanning the Score:

Upon a brief visual inspection, the Grade 4 repertoire presents increased length, with an average of 64 bars, and increased complexity. The most significant feature in this repertoire is the introduction of basic double stops and triple stops. These represent an increased challenge for the left-hand technique, especially in terms of intonation. Articulations such as accents, *sforzandos* and the *marcato* direction are more prevalent. Passages that convey a virtuosic effect are prevalent here, featuring faster runs for both the left hand and bow arm. Furthermore,

the extension of the fourth finger outside of the basic finger frame is noteworthy. These aspects will be discussed further below.

Bowing:

Having analysed the repertoire, it becomes clear that at this level, new technical challenges are less obvious, and so the path along which the repertoire directs the student's progress is more subtle. In the researcher's opinion, this is because many of the concepts of violin technique have already been introduced. This would mean that the foundation is set, and from this stage, the student will set out on continuously improving the core aspects of violin technique; not focusing most of their attention on learning the remaining new techniques. In the Grade 4 repertoire, the identified trends often are not representative of new concepts themselves, but rather of more challenging applications of these concepts.

For example, the concept of string crossings was introduced in Pre-Grade 1. However, in this repertoire there are instances where the student will need to refine the motions of the bow arm to be able to adequately perform these string crossings. The reason for this is the size of the string crossing – across three or four strings – and the rapid speed at which it must occur: in J.S. Bach's *Bourrée* for instance, string crossings from III to I and from II to IV¹³ are found in the middle of quaver runs. The tempo indication here is *allegro* and the pulse is meant to be felt in two; the quaver passages are therefore relatively rapid. In A. Corelli's *Giga*, there are even larger string crossings, and additionally, there are sequences of large string crossings: in bars 9 to 10, the student must jump from I to III, back to I, and then to IV in rapid succession. Similarly, the sequence I – III – IV – I is also recurring elsewhere in the piece. In the researcher's opinion, the reason this would be challenging is that the largest bow arm motions – vertical motions of the upper arm, involving the shoulder joint – are inherently clumsy, owing to the size of the motion. More importantly, these large motions must be performed quickly, due to the rapid triplets. The student must adapt to rapidly executing these motions, furthermore having to coordinate them with the much finer motions of the hand and fingers.

¹³ More efficient way to designate strings: I = E string, II = A string, III = D string, IV = G string.



Figure 29: "Giga" from Sonata no. 8, op. 5 (Corelli 2003)

Another trend is the increase of more virtuosic writing, the effect of which is created almost as much by the bow as by the left hand. This is particularly noticeable in the B-list of the grade-level. In L. Portnoff's *Russian Fantasia no. 1*, the final section of the piece, marked by a return to the tonic key, features rhythmically-driving and rapid quaver and semiquaver passages. With the indication *marcato* and featuring accents and *sforzandos*, the role of the bow is central to creating the virtuosic character in this section.



Figure 30: "Russian Fantasia no. 1" (Portnoff 1931)

In the first movement from O. Rieding's *Concerto in D*, op. 36, the use of the bow is similarly important in two instances: firstly, from bar 50 to 51, the rapid semiquavers are to be played with the first note of each group on a down-bow and the following three slurred on the up-bow. Since this is the only instance of this bowing pattern in the movement, the researcher believes it was used to intentionally embellish the cadential ending of the phrase. Given the tempo of this movement (*allegro moderato*), the rapid down-bow movements would convey a striking virtuosity. Secondly, in the final six bars, the change of the subdivision of the beat into triplets is supplemented by well-placed accents. In bar 78, the bowing pattern is accented and simple *detaché*, with no slurring; the accents are placed on each beat of the bar. Musically, this functions to lead into the next four bar phrase, which is indicated *con moto*. Here, the rhythm and bowing pattern changes: each triplet group is slurred together with each following crotchet, and the crotchet is accented. This combination of factors conveys a strong feeling of forward momentum if executed correctly.



Figure 31: Rieding "Allegro Moderato" mm. 49-51 (Rieding 2018)



Figure 32: Rieding "Allegro Moderato" mm. 76-84 (Rieding *ibid*)

The first movement from F. Seitz' *Concerto no. 5 in D*, op. 22, features perhaps the most virtuosic passage in this grade-level. From bar 79 to the end, there is an almost perpetually running sequence of semiquavers. The performance direction here is *brillante*, which gives room for the student to aim for a bright and sparkling sound and character. The prominence of the open E string in this passage contributes to this aim as well. The bow strokes and overall bowing techniques required here are rapid *legato* slurring, double-stopping, rapid string crossing, and short notes that ideally should be played *spiccato*, off the string. However, in the researcher's view, whether or not *spiccato* should be introduced at this level is not clear. Nonetheless, the bowing in this passage contributes significantly to its virtuosic effect.

Figure 33: First movement, Seitz Concerto no. 5, op. 22 (Seitz 2008)

Seitz, Concerto no. 5

Left Hand Technique:

It must be emphasized again that the coordination and synchronization of the bow arm with the left hand cannot be overlooked. The virtuosic effect desirable in the above three examples will only be achieved if the left hand can move with sufficient speed and dexterity, with good intonation, to match the rhythmic stability of the bow. Here, examples of what the teacher can expect to go wrong and to avoid are:

- 1) In the Portnoff example, the student might rush the semiquaver groups, so that they are not rhythmically stable or consistent. This would be because the bow arm and left hand lead the tempo, from the student's point of view, for the two halves of the semiquaver group. For the two notes under the slur, the left hand may stop the notes at a different tempo as compared to the two *detaché* notes.

- 2) In the Rieding example from bar 50 to 51, the rhythm of each semiquaver group may be similarly inconsistent due to the rapid down-bow note at the beginning of each group.
- 3) In the Seitz example, the bowing pattern is the same as discussed above for Portnoff, so the teacher can expect the same tendency.

The presence of double stopping in this grade-level has already been mentioned. However, triple stopping (playing a chord over three strings) is prominent here as well, even with one instance of a quadruple stop. Appropriately, the difficulty level for the left hand for producing these triple stops is not high, since two of the strings are often played open, therefore leaving the left hand with the function of only stopping one string.

Both double and triple stops are generally encountered. For example, in J.S. Bach's *Bourrée*, there are triple stops and octave double stops. The first movement of I. Pleyel's *Duo I*, op. 48 features a greater variety: polyphonic double stopping, major 2nd, major and minor 3rds, minor 7th, octaves, and triple stops. Consequently, this piece makes for an especially difficult challenge for intonation. Flesch's comments on tuning thirds, discussed in chapter two, would be beneficial here. The *Allegro Moderato* from O. Rieding's *Concerto in D*, op. 36 features one instance each of a triple stop and an octave. Notably, the final two bars of the movement from F. Seitz' concerto features octaves, perfect 4^{ths}, and a triple stop.

G. Perlman's *Hora Hatikvah* stands out as an exception. Here, triple and quadruple stops are used to emphatically state the A minor harmony in the bar preceding the final cadence of the piece. This is accomplished on both the horizontal and vertical dimensions: the top voice of each chord is arranged so that an ascending A minor triad is perceived throughout the bar. More importantly, this means that the chords themselves are more complicated and difficult for both the bow arm and left hand. For the left hand, the quadruple stop in bar 86 is especially difficult because all four strings are stopped, with the first finger stopping both the III and IV strings. The student would need to spend some time tuning the chord. For the bow arm, the technical challenge is in producing these triple and quadruple stops on both down-bows and up-bows. The bow arm's motions that result from rolling these chords are large, and so special precaution should be taken to prevent the student from becoming rigid and forming bad habits.



Figure 34: "Hora Hatikvah" (Perlman 2014)

In terms of left-hand technique, one trend that merits mentioning is the introduction of the concept of fourth finger extension. As implied, this is an extension of the fourth finger outside of the octave finger frame. It is often used in instances where a note lies just outside the reach of the finger frame: a semitone above the note stopped by the fourth finger, for example. What differentiates this from a shift is that the hand stays in position; the fourth finger is simply stretched forward to reach the note. In this grade-level, instances of this can be categorized in two ways:

- 1) where the fourth finger stops the extended note;
- 2) where the extended note is a natural harmonic, requiring the fourth finger only to lightly touch the string.

To refer again to J.S. Bach's *Bourrée*, in bar 19 there is an extension out of the first position to reach C \sharp on the E string. This is precisely the type of extension described above, in the first category. The teacher should expect the tendency to play this note too flat; the student will most likely have to stretch further than they expect. In K.D. von Dittersdorf's *German Dance*, there is an extension to the A \flat on the A string. This requires the hand to be set in third position, with the fourth finger again reaching a semitone outside of the frame to stop the note. This particular instance is more challenging because in the preceding bar, the hand is in first position; the extended note then follows the open D string, which means the hand has to shift into third position and reach for the A \flat without a point of reference.



Figure 35: "German Dance" (Dittersdorf 2009)

A good example of the second category identified above is in G. Perlman's *Hora Hatikvah*. Here, the natural harmonic is used as a stylistic device, and so it is used plentifully on both the

E and A strings. While in this key, the sounding note of the harmonic is a whole-tone out of the finger frame, stretching to it should not be a problem for the student because of the fact that the finger can lay flat on the string.

The fourth finger extension plays a role in developing left hand technique similar to that of learning new positions and shifting. In a similar way, it expands the student's sensory awareness of the violin's fingerboard and introduces them to the opening-up of the hand, a concept which is essential for playing advanced repertoire at a later stage.

3.3.2 Grade 5

Technical Work:

The technical work for this grade features a few significant additions: three-octave scales and arpeggios, diminished seventh scales, and a shifting exercise in the technical exercises. The three-octave scales and arpeggios are G major and G minor, which is an appropriate choice of key given that it's the "lowest" three-octave scale on the violin. Accordingly, although this requires two shifts during the scale, the student still does not have to ascend too high to reach the top note of the scale. In the two-octave scales and arpeggios, new keys are introduced: E \flat major, G \sharp minor, and B \flat minor. While the tempo indication for the scales has increased (as can be predicted from previous grade-levels) a point of interest here is that the arpeggios are indicated to be played slower. This could be because of the introduction of the three-octave arpeggio, perhaps to give the intermediate student more time to find the notes of the highest position.

There are now two chromatic scales in two-octaves on A \flat and A, respectively. The tempo indication here has increased significantly from the Grade 4 chromatic scale, from 100 to 168 bpm to the quaver. The dominant seventh scales are now two-octave, rather than one-octave. Along with an increased tempo, the slurred bowing patterns for the chromatic and dominant seventh scales have changed as well: groups of four quavers are slurred, rather than groups of two. As mentioned above, the diminished scale is a noteworthy addition. The bowing pattern is kept simple: separate bows on each quaver.

The technical exercises are more expansive than previously seen in the syllabus. In this case, there are three different exercises, focusing on different aspects of left-hand technique. The first two are very similar to the octave technical exercise from the previous grade-level, though here they focus on different double stops: 3rds and 6ths, respectively. The third exercise

introduces the first shifting exercise in the syllabus. When executing a one-octave Bb major scale to be played on only the A string, the student must shift twice to get into fifth position. With the three-octave scales and arpeggios, this exercise will help the student adjust to these higher fingerboard positions.



Figure 36: broken 6ths exercise (UNISA 2012)



Figure 37: broken 3rds exercise (UNISA 2012)

Scanning the Score:

By this stage, the average length of the pieces analysed is notably longer: an average of 99 bars. By implication, this means that the intermediate student can now work with more musically mature works; for example, in this grade-level one finds movements from more advanced repertoire, such as the second movement from Mozart's *Violin Sonata in E minor*, KV 304, and the first movement from Schubert's *Violin Sonata no. 1 in D major*, op. 137. However, the researcher cannot claim to see a marked increase in complexity of the music here. As was mentioned for the Grade 4 repertoire, the introduction of new technical challenges was more subtle because the foundation for the technique have been set. The same applies in the Grade 5 repertoire.

Upon initial inspection of the repertoire, one finds a need for finer coordination between bow-arm and left-hand technique, and several technical aspects that can be isolated, such as: *gigue* bowings, *spiccato*, arpeggiated chords in the midst of semiquaver passages, greater variety of double, triple, and quadruple stopping, higher fingerboard positions, and octave double stops in different positions. These will be elaborated upon below.

Bowing:

Regarding bowing technique, there are a few trends that feature techniques already introduced, however in these instances they can be considered as being of a higher difficulty. Firstly, a different type of string crossing challenge is observed. Whereas in the Grade 4 repertoire the

string crossings were difficult by virtue of their jumps across multiple strings, here they are difficult because of rapid switching, back and forth, between two strings. For example, in A. Corelli's *Giga* from the *Violin Sonata op. 5 no. 7*, this is seen in a slurred configuration, in combination with the *gigue* bowing pattern. This would be simpler at a *moderato* tempo, but given the *allegro* tempo, this becomes more complicated. M. Corrette's *Allegro* features a similar challenge. The string crossings occur in a semiquaver passage and are slurred two notes to a bow. Again, the tempo makes it more difficult for the student. In the researcher's opinion, problems that may arise in these instances include a clumsy, overly-exaggerated bowing motion and a slight disconnect with the left hand. To address the problem of the bowing motion, the teacher should emphasize the correct wrist motion and freedom of the fingers and illustrate the minimal involvement of the upper arm and a relaxed elbow at the correct level in relation to the string. The problem of coordination between bow arm and left hand can be addressed by slow practice.



Figure 38: "Giga" (Corelli 2003)



Figure 39: "Allegro" (Corrette 1971)

Secondly, there is a prominence of the *gigue* bowing pattern in list A of this grade-level. This is the base bowing-pattern of the *Giga* seen above. While this has been encountered in previous grade-levels, the tempo combined with the involvement of the left hand make this more challenging. F.M. Veracini's *Gigue from the Sonata in D Minor* strongly features the *gigue* bowing as well. Here, the string crossings, complicated intervals in the left hand, and its juxtaposition with up-bow *staccatos* and slurred semiquaver runs makes it more challenging.



Figure 40: "Gigue from the Sonata in D Minor" (Veracini 2009)

Elsewhere, there are several cases in this grade-level where off-the-string bowings are called for, or implied. Specifically, these are the *spiccato* and *sautillé*, which were referred to in chapter two. The former appears as a direction in the score, while the latter does not; it could be implied, in the researcher's opinion. This will be elaborated on below.

In F. Schubert's *Allegro Molto* from the *Sonata in D major*, op. 137 no. 1, a double stop passage functioning as an accompaniment figure to the piano is directed to be played *spiccato*. This bow-stroke is versatile, and a range of different impressions can be created by it. In this case, the speed of the *spiccato* would be on the slower side, and the attack on the string should be more rounded as to convey the light, *piano* character of this accompaniment. In a different context, E. Mollenhauer's *The Boy Paganini* directs the student to play a faster *spiccato*. In combination with a more incisive attack, the faster *spiccato* will lend a brighter and more virtuosic character to the passage.



Figure 41: "The Boy Paganini" (Mollenhauer 1997)

In C. Dancla's *Air Varié on a theme by Donizetti*, op. 89 no. 4, the second variation consists primarily of semiquaver runs. The tempo indication is *allegro moderato*, and the performance direction is *leggero sempre*. Furthermore, the notation indicates that each semiquaver is to be played short. Consequently, in the researcher's opinion, it may be possible for the student to achieve a *spiccato* in this passage. However, this will only work if the student's bow hold is light enough. If the intermediate student cannot achieve the ideal lightness of bow within the confines of his/her technique, that is acceptable at this level.



Figure 42: Second variation, "Air varié " (Dancla 1996)

Similarly, in C. Böhm's *Perpetuum Mobile*, op. 380 no. 6, the perpetually running semiquavers throughout the piece are to be articulated short, at the indicated tempo of *allegro*. It is not indicated in the score, but here the *sautillé* would be more suitable, in the researcher's opinion; it occurs naturally¹⁴, while the *spiccato* requires deliberate throwing of the bow, which would not suit this piece.

Left Hand Technique:

The first trend that can be viewed in terms of left-hand technique is that of arpeggiation, or broken chords, in more complicated contexts. If one considered that arpeggiated chords at a slow tempo should not present any difficulty for the intermediate student, and rapid runs are generally simpler when the melodic line moves in stepwise motion, then the argument could be made that rapid runs consisting of arpeggiated chords would present more of a challenge. This could then specifically be attributed to the tempo, shifting between positions, string crossings, and the factor of coordination with the given bow-stroke.

For instance, the *Allegro* movement of G.F. Händel's *Violin Sonata in E major*, HWV 373 features this arpeggiation. The same problems of coordination described in the above example apply here. In C. Dancla's *Air Varié on a theme by Donizetti*, op. 89 no. 4, the first variation features arpeggiation in a different context: this consists of a semiquaver run slurred two notes to a bow, two shifts (which bring the hand into fifth position), and a performance direction of *sonore, cantabile*.

¹⁴ For the description of this bow-stroke, see sub-heading 2.2.3 in chapter two.



Figure 43: First variation "Air varié" (Dancla 1996)

There are similar instances in the second variation, but here the tempo is faster, and the shift is to the fourth position.



Figure 44: Arpeggiated figure (Dancla 1996)

In the final movement of O. Rieding's *Concertino in A minor, op. 21*, the context of the arpeggiation lends it a more showy, virtuosic effect. The slurring of each semiquaver group, combined with the accents on the second and fourth beats of bars 15 and 17, creates a feeling of momentum and adds to the technical challenge for the left hand. Furthermore, the chromatically descending sequence in bar 16 and the other non-diatonic harmony complicates this passage.



Figure 45: "Allegro moderato" mm. 15-20 (Rieding 1905)

The above examples already display instances of a further technical trend: higher fingerboard positions. Considering the introduction of the three-octave scales and arpeggios in the technical work, perhaps this is not surprising. Encountering positions above the third position allows the student to expand their sensory awareness of the fingerboard and further reinforces the concept

that the fingering for a given phrase, and the string upon which it is played, should be chosen for musical purposes, rather than for mere convenience.

This is especially apparent in F. Kreisler's *Rondino on a Theme by Beethoven*. Here, in addition to the second and third positions, the fourth, fifth, and seventh positions are frequently used. This is given special significance if one observes that the very high register of the violin is never reached in this piece, as one might assume, owing to these high positions. Rather, their presence is necessitated by the score's direction to play certain phrases on one string; this is the case for the A, D, and G strings in this piece. The difficulty that the teacher can expect here will most likely involve intonation. The type of shift used will also need to be considered, and depending on the situation, their clean or expressive execution will most likely need to be emphasized.



Figure 46: mm. 83-89 only on D string, "Rondino on a Theme by Beethoven" (Kreisler 1997)

The last technical expectations in this grade-level involve double stops, triple stops, and quadruple stops. Overall, they are more frequently encountered than in the Grade 4 repertoire. For the sake of clarity, double stops will be discussed separately from triple stops and quadruple stops. Firstly, double stops appear to play more of a horizontal, or melodic, role. This means that while they naturally still add the harmonic element to the melody, in some instances their continued presence along the horizontal line also creates the impression of a melodic element, resembling a polyphony. In F.M. Veracini's *Gigue from the Sonata in D Minor*, this is found at the end of both the A and B sections, perhaps to emphasize the final cadence in both instances.



Figure 47: Double stops in "Gigue from the Sonata in D minor" (Veracini 2009)

To refer to C. Dancla's *Air Varié on a theme by Donizetti*, op. 89 no. 4 again, in the second variation, one finds double stops used for a slightly different purpose. This series of alternating 6ths and 5ths adds to the virtuosic, playful character of the piece. Since the bottom voice only consists of two notes throughout, its role can be viewed more as harmonic.

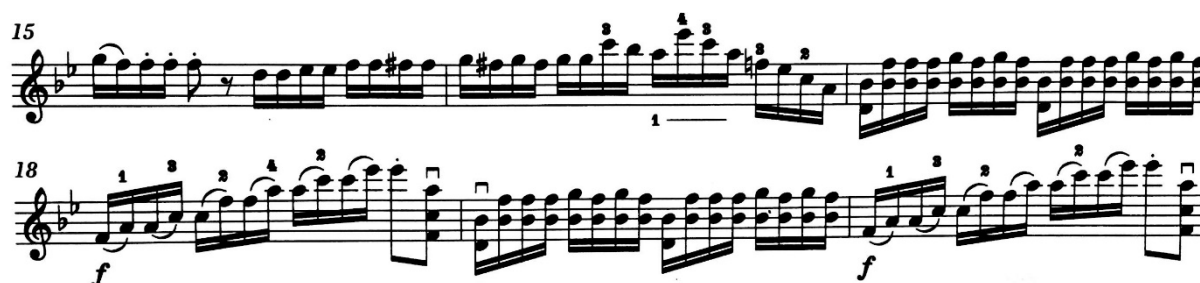


Figure 48: mm. 15-20 second variation (Dancla 1996)

A curious example occurs in W.A. Mozart's *Tempo di Minuetto* from the *Violin Sonata in E minor*, KV 304. From bars 82 to 87, the melody line is carried out through parallel octaves. In the UNISA syllabus, this is the first instance of this level of octave double stop technique: whereas before, the student would encounter a single octave double stop, usually with one open string, in this instance the student must play double stops with the first and fourth fingers that shift the entire hand back and forth, between first and second position.



Figure 49: mm. 82-89 "Tempo di Minuetto" (Mozart 1950)

In the first movement of Pleyel's *Duo III in G major*, op. 48, double-stops are again used in a more melodic manner. Parallel 3rds and alternating 5ths, 6ths, or 7ths are often used to embellish the cadential endings of phrases here.

A point of interest in this repertoire is the recurrence of the octave double stop in third position, specifically on the A and E strings. This represents another first for this aspect of double stop technique, where the octave is played in third position. This is also found in the final cadence in F. Schubert's *Sonata in D major*, op. 137 no. 1, mentioned previously, and W. Ten Have's *Boléro* op. 11; in E. Mollenhauer's *The Boy Paganini*, it is used repeatedly in the final eight bars. In the Schubert and Ten Have instances, this octave (D₄) is to be played with the open D string below. From a pedagogical standpoint, this means that the student will not to play the

octave out of tune, because the intonation in comparison with the open string will be very clear. This would act to secure the octave in this position.

Triple stops and quadruple stops are also more frequent. More importantly, there is a greater variety of them. Referring to C. Dancla's *Air Varié on a theme by Donizetti, op. 89 no. 4*, the triple stops at the end build upon a base of the second finger. The F-C-A chord is notably challenging due to the perfect 5th that the second finger must stop across two strings. Initially, this requires constant retuning and a process of adaptation from the student. Elsewhere, the final cadence of W.A. Mozart's *Tempo di Minuetto* features three triple stops that build upon the base of the first finger. The perfect 5th of E-B is constant, so the intonation of the notes G, B and E at the top are dependent upon the proper intonation of the perfect 5th.

In F.M. Veracini's *Gigue from the Sonata in D minor*, the most awkward triple stops are in bars 22 and 24. Both present arrangements of the fingers that have not previously been necessary. The latter is especially difficult, because it resembles the "Geminiani chord" to an extent; the chord is built up from the fourth finger in a more unintuitive and unnatural hand position.

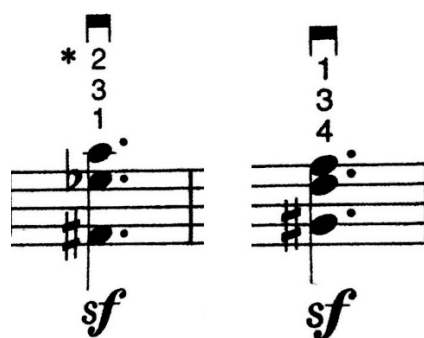


Figure 50: Awkward arrangements of the fingers in triple stops (Veracini 2009)

3.3.3 Grade 6

Technical Work:

In this grade-level, there are some noteworthy changes from the Grade 5 technical work: new major and minor scales, new bowing patterns, greater volume of dominant sevenths, increased range of diminished sevenths, higher tempi throughout, and a new double stop scale exercise. In terms of major and minor scales, the new key introduced is C♯; as this is new in the syllabus, the scale range is only two octaves. The three-octave scales are on A and B♭. This increases the range up the fingerboard incrementally from the previous grade, by only a major second

and minor third. Perhaps more important is the new slurred bowing, whereby the student must slur one octave per bow. In addition, there is a new slurred bowing for the two-octave arpeggios: six notes, or two octaves, per bow. The slurred bowing for the three-octave scale remains three notes per bow. The tempo for the arpeggios has, for all intents and purposes, doubled, from 104 bpm to 216 bpm to the quaver.

Regarding dominant and diminished seventh scales, the most apparent changes are the additional keys added to the dominant sevenths (Db, Eb, and E), the added slurred bowing and the change to two octaves for the diminished sevenths. Yet, the tempo has increased significantly here as well, having almost doubled in both cases. For the dominant sevenths, the tempo is 200 bpm to the quaver; for the diminished sevenths, it stands at 192 bpm to the quaver.

For the technical exercises, broken 3rds and 6ths are again featured, in separate exercises. In this case, both are set in Bb major. While the broken 3rds only ascend to the dominant degree of the scale and descend back again, the broken 6ths exercise is a full one-octave scale; the first double stop scale in this syllabus.

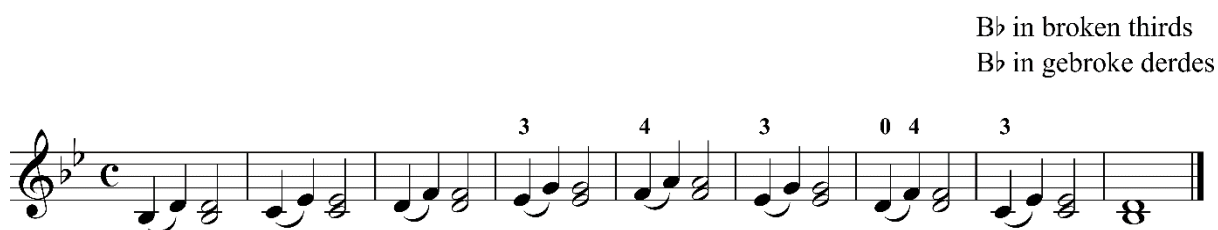


Figure 51: Broken 3rds exercise (UNISA 2012)

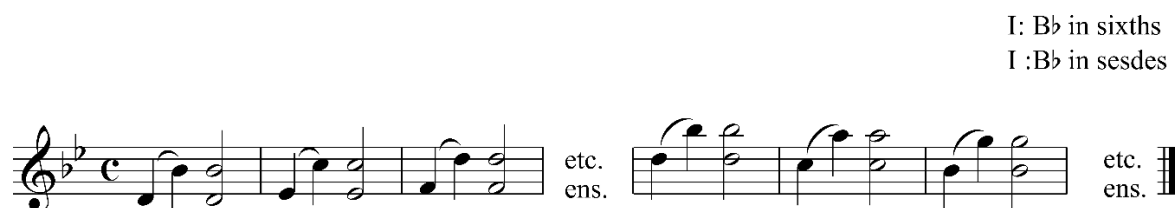


Figure 52: Broken 6ths exercise (UNISA 2012)

Scanning the Score:

After the initial inspection of the Grade 6 repertoire, one finds that the lengths of the pieces are more variable and unpredictable than in the preceding grade-level: some pieces in lists B and C are well over the two-hundred-bar mark, while some in list A are merely between 20 and 30 bars. However, from the analysed repertoire overall, the average length is still longer than that of Grade 5. Regarding the character of the pieces, there is a mix of fast and slow here, with the fast – *allegros*, *capriccios*, and dances – exceeding the slow – *arias*, *largos*, and *Lieder* –

in number. Consequently, there is a prominence of rapidly-moving passages that increase the difficulty for both the bow arm and left hand. In one case, the left-hand is very active in a slow piece as well. The overall technical aspects that will be discussed below include: the *au talon* direction for the bow, grace in a variety of bow strokes, consecutive bow retakes, syncopation, more challenging contexts for ornamentation, harmonics, and additional double stop technique.

Bowing:

The first possible trend identified concerns musicality, in addition to bowing technique. As the intermediate student should be nearing the advanced level by this time, the finer aspects of bowing technique and expression becomes increasingly relevant, and the concept of graceful bow strokes in particular. Graceful bow strokes entail creating more musical detail with the bow, whether in phrasing, inflection, or articulation. While these are rather broad criteria, and therefore they could be applied in many different situations, for the scope of this study they will be limited to those pieces where it can be reasonably expected that the student can meet the challenge.

For instance, G. Pugnani's *Largo Espressivo* is a slow and sentimental *Lied ohne Worte*, that directs the violinist to play with a *dolce* character, *molto espressivo*. The overall activity of the bow here consists of *legato*, sustained bow-strokes, and smooth, connected changes of the bow. However, these aspects merely form the foundation, in terms of the bow's role in creating an appropriate sound. The teacher can use this piece to illustrate phrasing, concepts of articulation, such as smooth attack and release, and the concept of sculpting the sound. If the student incorporates one or more of these aspects into the piece, their use of the bow will already be markedly more graceful, in the researcher's opinion.

This concept is important in the second movement, *Andante scherzoso, più Allegretto*, of L. van Beethoven's *Violin Sonata no. 4 in A minor, op. 23*. The opening 32 bars of the movement feature a melodically simple and playful interaction between violin and piano. This contrasts with the preceding example in terms of musical character. Furthermore, to the intermediate student it would most likely appear as an easy passage, not warranting much further thought. However, especially where the dynamic is *piano*, this passage can benefit from graceful bow-strokes, with a focus on attack and release and, in terms of tone production, bow speed and sounding point. The process whereby the student applies these concepts could act as a catalyst to help them think more critically, when reading the score.



Figure 53: mm. 1-16 "Andante scherzoso, più Allegretto" (Beethoven 1955)

Elsewhere in the Grade 6 repertoire, these concepts can be applied to H. Wieniawski's *Romance sans Paroles*, E. Bloch's *Mélodie*, and F. Kreisler's *Liebesleid*.

Another identifiable trend in this grade-level is the use of the bow in a specific rhythmic motif of syncopation. The way the bow is used here could be described as less of a "graceful" bowing; this is because the attack of the note might often need to be sharper and less rounded. This is seen, firstly, in G. Pugnani's *Largo Espressivo*, from bars 16 to 17. Due to the tempo, character, and dynamic of this passage, the syncopated bowing here would involve a more rounded, but still distinct, attack; each note would then be sustained with only a slight release of the note.



Figure 54: mm. 15-17 of "Largo Espressivo" (Pugnani 1978)

In C. Böhm's *Introduction and Polonaise*, from bar 71 to 72, the accents on each note indicate a sharper attack. The dynamic indication is *fortissimo*, and the performance direction is *pesante*. Consequently, the bowing here would involve a strong, accented attack and a sustained sound; there would be no release, as such.



Figure 55: syncopation in mm. 71-72 "Introduction and Polonaise" (Böhm 1997)

Lastly, the opposite is found in several instances in the final movement of Dvořák's *Sonatina*, op. 100. Here, the tempo is *allegro molto*, and the dynamic indication is *pianissimo*. In the

researcher's opinion, this should be played near the tip of the bow, with a faster bow speed and less bow pressure; the articulation should consist of a rounder attack and rapid release of sound. Overall, the result should convey a feeling of anticipation and momentum.

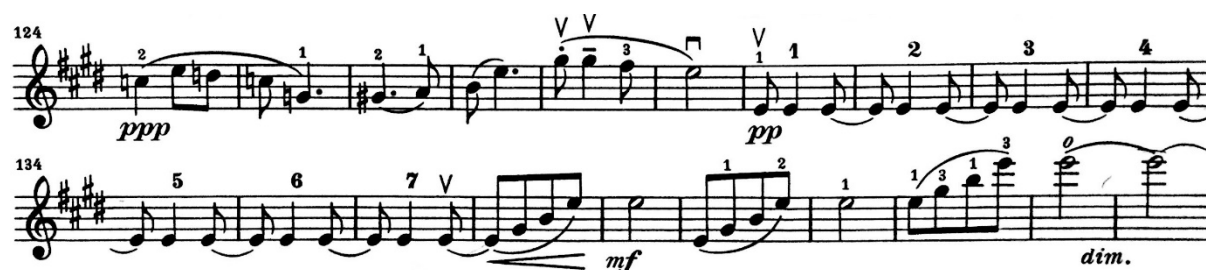


Figure 56: syncopation in "Finale" (Dvořák 1989)

While this syncopation motif might at first glance seem trivial, it is the researcher's view that it is a good example of where a higher level of musical detail can be applied. Since it can be found in many instances in the standard repertoire, in the wider chamber music and orchestral settings as well, it is valuable as a demonstration of both finer detail of bowing technique and the skill of creating a supportive rhythmic accompaniment.

In several instances in this grade-level, the score specifies the use of the lower half and the heel of the bow. The student would have learned to use these parts of the bow long before Grade 6, however, the specific musical contexts where the student is directed to play *au talon* or in the lower half are what make this relevant in this discussion¹⁵. A good example is in the third movement of O. Rieding's *Concertino in G, op. 24*. In the final 7 bars, the quick and consecutive double stops are indicated to be played *fortissimo*, and appropriately for this dynamic, the score directs the student to do so at the heel. This will naturally lead to the bow bouncing off the string in a heavy, but energetic, *spiccato*. This in turn requires a high level of bow control from the student, and so the teacher should emphasize economy of bow and take care to prevent rigidity in the bow arm.



Figure 57: du talon in "Allegro" of Concertino in G, op. 24 (Rieding 1904)

¹⁵ *Au talon* is French for "at the heel". A discrepancy in this repertoire, possibly grammatical, is that this is also encountered as *du talon*. The lower half of the bow is generally abbreviated to "L.H." in the score.

In G. Perlman's *A Birdling Sings*, the *au talon* direction is also found. This is at a recurring passage which forms part of the main thematic motif, characterised by rapid semiquaver notes with a unique articulation: slurred two notes to a bow, accented on the first and the second articulated short. In this case, instead of a thrown bow-stroke, playing at the heel would help to emphasize this articulation.



Figure 58: *au talon* in mm. 9-12 of "A Birdling Sings" (Perlman 2001)

Comparably, the direction to play in the lower half of the bow can also alter the bow-stroke in a given passage and therefore its overall character. In C. Böhm's *Introduction and Polonaise*, from bar 30 to 34, the quavers and semiquavers are indicated to be articulated short. Depending on the desired musical character, at the slow tempo and the soft dynamic of this passage, the middle and upper half of the bow could be used. However, due to the lower half direction, the quavers and semiquavers will naturally require more of a *spiccato* bow-stroke. E. Severn's *Polish Dance* features this direction as well. This time it is applied to rapidly-moving double stops in a *forte* dynamic. In this sense, it's similar to the passage in O. Rieding's *Concertino in G*, op. 24 (See Figure 52).

The last trend concerning bowing technique is the prominence of consecutive down-bows, or bow-retakes, which are ordinarily executed at the heel of the bow. This necessitates discussion because the bow-retake becomes challenging when repeated in quick succession. To refer again to C. Böhm's *Introduction and Polonaise*, a melodic figure featuring three bow-retakes is found once in the slow tempo of the introduction, with the direction *pesante*, and repeatedly in the quick tempo of the *polonaise*. In O. Rieding's *Allegro*, a melodic figure with five quick and consecutive bow-retakes is used in a very similar way to the previous example.



Figure 59: "Introduction and Polonaise" mm. 32-35 (Böhm 1997)

These aspects of bowing technique are significant to the student's overall development. Incorporating grace of bow-strokes and more musical detail into articulation, different inflections, and phrasing forces the student to improve control of the bow in all its parts. This has the potential to add tremendously to the student's expression of their musicality. The same effect can come from incorporating the articulation of bow-strokes in the rhythmic syncopation motif and can also assist in developing the student's understanding of the accompaniment role. Furthermore, the use of the lower half and heel of the bow compels the student to become more comfortable with thrown bow-strokes in varying contexts, such as the *spiccato*, and overall to increase their control and finer coordination of the bow arm's physical motions when using this naturally heavier and clumsier part of the bow.

Left Hand Technique:

A higher prevalence of ornaments in complicated passages poses the first new technical challenge in terms of left-hand technique. For instance, in J-H Fiocco's *Allegro*, the mordent is used throughout, especially as a cadential embellishment. From bars 36 to 38, the mordent is featured as part of the melodic motif of the phrase; for each group of semiquavers, there is a mordent on the third note. When performed at the full tempo, this ornament must be executed very rapidly. This requires a strong finger dexterity and good coordination between the bow and the left hand.



Figure 60: mm. 36-38 of "Allegro" (Fiocco 2013)

In the second movement of Händel's *Violin Sonata in G minor*, HWV 364, there is one instance of melodic ornamentation which, at the *allegro* tempo, demands a similar dexterity. From bar 30 to 31, each semiquaver group contains a rapid turn. Naturally, the difficulty for the student lies in maintaining clarity of the notes while maintaining the tempo. The third movement of G. Tartini's *Violin Sonata in G minor*, op. 1 no. 10, features quick trills on the ends of quaver-triplet groups, especially from bar 9 to the cadence in bar 13. The context here is a time signature of 12/8 and an *allegro* tempo. In J. Hubay's *Bolero*, op. 51 no. 3, the very quick tempo (176 bpm to the crotchet) makes the ornaments in bars 37 to 40 more challenging. The changes of position also add to the difficulty of this passage for the left-hand.



Figure 61: mm. 36-40 of "Bolero" (Hubay 1894)

Another trend in this grade-level is the overall prevalence of more virtuosic, rapid sequences. Coincidentally, these are often characterised by a subdivision of the beat into rapid triple-time. For example, in the *polonaise* section of C. Böhm's *Introduction and Polonaise*, there is subdivision of the beat into semiquaver triplets and semiquaver sextuplets. These sextuplets have to fit into the beat at a tempo of 112 bpm, so they are uncommonly fast. Having to fit them under a slur, however, means the student does not have to play a fast bowing as well.



Figure 62: mm. 39-42 of "Introduction and Polonaise" (Böhm 1997)

In I. Pleyel's *Tema Con Variazioni*, after the first variation's perpetually moving semiquavers, the second variation consists entirely of running semiquaver sextuplets. In this instance, each note of the sextuplet groups must be bowed separately, in the *forte* dynamic. The implication is that each note needs to sound clearly, and as a result, this 16 bar variation is challenging for intonation, dexterity, and coordination with the bow.



Figure 63: mm. 33-40 of second variation, "Tema con Variazioni" (Pleyel n.d.)

The ending section of E. Severn's *Polish Dance* is especially rapid. In an 8-bar section, the triplets begin in the *piano* dynamic, in the original tempo of 162 bpm to the crotchet. This is already fast, however the performance direction *con molto fuoco e stringendo*, followed by *pressez* eight bars later, and finally *più presto*, tells the student very clearly to accelerate towards the final cadence. The slurred bowing for each group of triplets makes this possible.

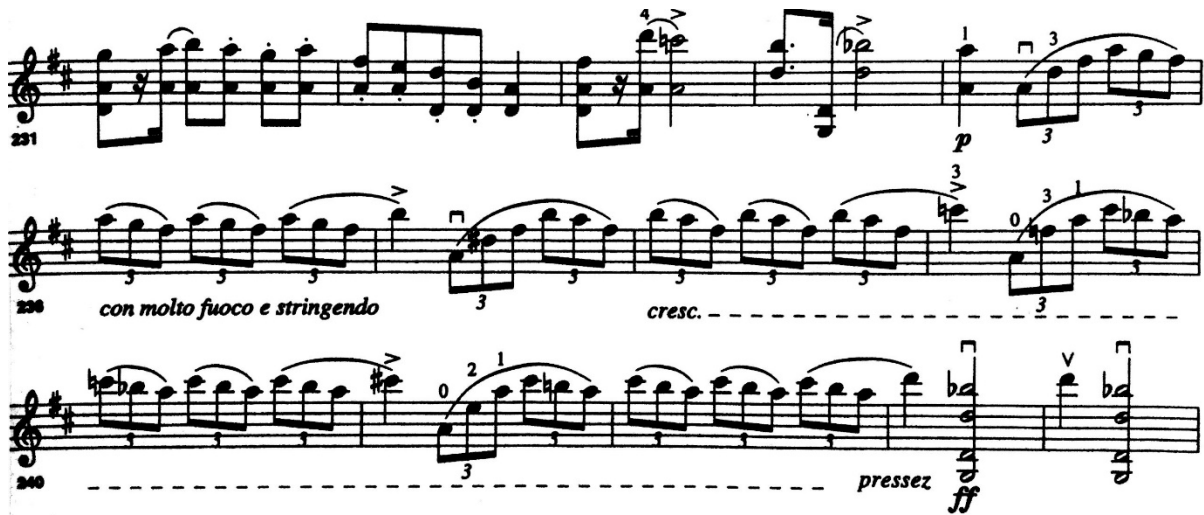


Figure 64: mm. 231-244 of "Polish Dance" (Severn 1997)

Elsewhere, the virtuosic sequences do not conform to this sub-trend of triplet-subdivision. To return to Pugnani's "Largo Espressivo," there are two moments in the piece featuring cadential embellishment and a miniature *cadenza*, respectively. The former is the demisemiquaver run over beats three and four of bar ten. While these notes do not move excessively fast due to the *largo* tempo, the context of this run – *piano*, with *crescendo*, *legato* and slurred – makes it rather exposed. The challenge here is to make the intonation, clarity, and musical direction clear. The miniature *cadenza* is in bar twenty-three, just before the final cadence, as one would expect. In contrast with everything else discussed in this trend above, here the rapid descending sequence is not measured; rather, the meter is free, and the student should rely on musical intuition, with guidance from the teacher, in deciding how exactly to execute this sequence. Having to produce the descending shifts in the course of the sequence compels the student to develop agile and quick shifts in the left-hand and arm.



Figure 65: mm. 10-11, "Largo Espressivo" (Pugnani 1978)

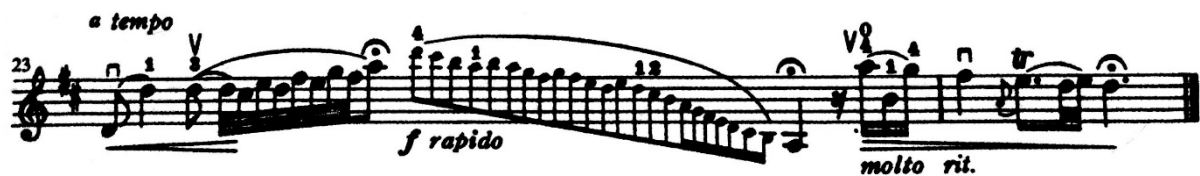


Figure 66: mm. 23-24 of "Largo Espressivo" (Pugnani 1778)

The next identified trend here concerns the violin's harmonics, both natural and artificial. While natural harmonics have already been encountered in isolated instances in previous grades, here they are considerably more prevalent. Consequently, the student has the opportunity, for the first time in the UNISA syllabus, to explore the variety of techniques of producing harmonics on the violin. The repertoire which features natural harmonics will be discussed first, and after that, that which features artificial harmonics.

Referring back to C. Böhm's *Introduction and Polonaise*, the same natural harmonic on the E string is repeatedly used in the *polonaise's* primary theme. This is the harmonic that sounds an octave above the open E string, and where the finger's position to sound the harmonic is the same as that of the actual stopped note (see Figure 57). It could be for this reason that this is the harmonic first taught to students, since it is within reach of the third position. This specific type of harmonic has already been encountered in previous grades. Although it can be reached by fourth finger extension from the third position, in this example, there is a grace note falling on the beat, which would be stopped by the fourth finger in first position. The fourth finger, as a result, must rapidly slide from its stopped position to the harmonic; technically speaking, the hand shifts to fourth position here. In the researcher's experience, this is a commonly found violinistic effect which lends energy and a brilliance to a phrase, especially on the E string.

In the third movement of O. Rieding's *Concertino in G, op. 24*, the same harmonic is used, alongside other natural harmonics. These can be played in first position, as they lie under the ordinary positions of the fingers: 1) the B harmonic which is reached by the fourth finger, sounding an octave higher, and 2) the A harmonic which is reached by the third finger, sounding two octaves higher. In this context, the way they are placed, always off the main beat, adds to the energy of the surrounding passage.

In Wieniawski's "Romance sans Paroles," the former type of harmonic is used. Specifically, this is the harmonic reached by the fourth finger, in first position, on the G string. The sounding note is a D, sounding an octave higher. In this case, it creates an opposite effect to the Rieding example; it is placed as the final note of the piece, and the dynamic and performance direction

here is *piano* and *morendo*, respectively. Finally, with the *fermata*, the harmonic enhances the effect of fading away that the composer must have intended, in the researcher's opinion.



Figure 67: "Romance sans Paroles" (Wieniawski 1900)

The artificial harmonic, produced by stopping the string with the first finger and gently touching the string with the fourth finger, is used prominently in the opening twelve bars of M. de Falla's *El Paño Moruno no. 1* from his *Suite populaire Espagnole*. These feature as two four-bar phrases, interrupted by four bars of *pizzicato*: the first is produced on the G string, by the first finger on the A in first position – the sounding note is the A two octaves higher – followed, importantly, by an artificial harmonic double-stop produced by the first finger on the notes A E. The second is produced on the G string as well, by the first finger on the B \sharp in second position, also followed by an artificial harmonic double-stop, this time on the notes B \sharp -F \sharp .

In J. Hubay's *Bolero*, there is one instance of mixed harmonics: natural and artificial. This is from bars 34 to 35. All on the E string, these are: the natural harmonic, sounding an octave above the open string, the harmonic stopped by first finger in third position, sounding two octaves higher, and the artificial harmonic "A" produced by stopping the string with the first finger in third position, sounding two octaves higher. The result of this writing is a virtuosic and brilliant ending to the phrase that incorporates two notes of the violin's uppermost register.

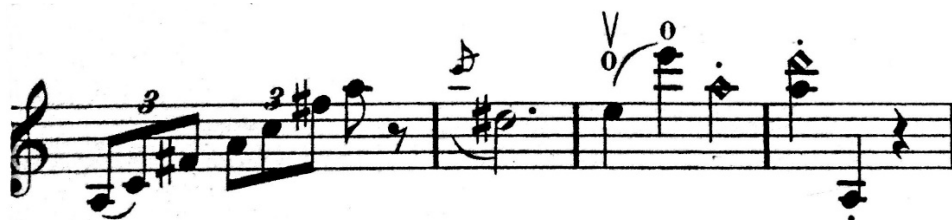


Figure 68: harmonics, mm. 41-44 of "Bolero" (Hubay 1894)

3.4 Repertoire for advanced students: UNISA Grade 7 - Grade 8

3.4.1 Grade 7

Technical Work:

The overall changes in the technical work for Grade 7 make it appropriate for the advanced student: the number of three-octave scales has increased, bowing patterns have changed, the indicated tempo for each scale has increased, and the “Technical Exercise” section has been replaced by “Double Stop Scales”.

In the major and minor scales and arpeggios, all keys are to be played in three octaves, except for those in E \flat . The three-octave scales include: A \flat , B \flat , C, and D. The changes in the bowing patterns and tempo would compel the student to become more familiar with navigating the fingerboard in the three-octave range: the separate and slurred patterns for the scales remain the same, but the note values have been halved so that quavers replace crotchets and semiquavers replace quavers. The tempo increase, discounting the change in note values, is from 108 bpm to 172 bpm – significantly faster. While the tempo increase for the arpeggios is not as significant, an additional slurred bowing pattern is introduced here: one bow for the ascending arpeggios, and one for the descending arpeggios.

Regarding the bowing patterns for the chromatic scales, the note values have also been halved, and the tempo increased significantly: from 104 bpm to 160 bpm. The slurred bowing has been altered as well: while previously four notes were slurred to a bow, twelve notes are now slurred to a bow. The range of the dominant seventh scales has been increased, so that in addition to two-octave scales, the student must also perform them in three octaves. The same applies to the diminished seventh scales. In both cases, there is a slight tempo increase.

The most challenging addition to the Grade 7 technical work is the introduction of double stop scales. These are an effective way to strengthen the student’s double stop technique, especially for intonation. The concept of the double stop scale is not entirely new in the syllabus, as the one-octave broken 6ths scale was included in the Grade 6 technical exercises. For grade 7 there are three scale types, all one-octave: 6ths, 3rds, and broken octaves. They are in the keys of C, D, and G major. A noteworthy change is that the 6ths and 3rds scales are not played broken; the student therefore doesn’t have time to test the notes of each double stop but must play them together immediately.

Scanning the Score:

The Grade 7 repertoire features the highest number of pieces in one grade-level in this syllabus. However, within the A, B, and C lists, there is an observable homogeneity of style between the respective pieces. Multiple works by a composer are often featured, including works by J.S. Bach, G.P. Telemann, L. van Beethoven, W.A. Mozart, H. Wieniawski, and D. Shostakovich. Practically speaking, this allows the teacher to make more refined and streamlined choices between different pieces in the respective lists.

From the repertoire analysed, there is more balance between fast and slow pieces than in the Grade 6 repertoire. Additionally, due to the implicit differences between the style periods, there is a wide range of techniques that are needed if the student is to optimally perform the fast or slow pieces from each of the respective lists.

In the long-term view of the student's development, reaching the advanced level is comparable to when the intermediate level was reached in that existing techniques need to be refined, rather than new ones introduced. Therefore, from Grade 7 and onwards, the student should work to bring their technique, as a whole, to an advanced level. As briefly mentioned in the section on Grade 6 repertoire, this means enabling the student to achieve more musical detail and a wider range of expression.

In general, this repertoire features more mature works from J.S. Bach, G.P. Telemann, L. van Beethoven, W.A. Mozart, and H. Wieniawski. Aspects of technique that can be isolated include: left-hand finger dexterity, more secure intonation in transparent harmonies, exposed high-register passages, more *spiccato* and up-bow *staccato*, virtuosic double stopping, intonation in specific triple stop and quadruple stop passages, and the bow's role in creating dynamic subtleties and colouring. Of course, the other aspects of technique not mentioned above are still relevant.

In this grade-level, a different approach is more suitable since the student would have achieved a full coherence in the technical mechanism of the right and left arm, functioning as one system, where the bowing technique and left-hand technique are not discussed separately, but technique is discussed on the whole.

Technical Discussion:

The works by J.S. Bach in this grade-level are:

- 1) the *Allegro assai*, third movement from the *Violin Concerto no. 2 in E major, BWV 1042*,
- 2) the *Courante* from the *Partita no. 2 in D minor for Solo Violin, BWV 1004*, and
- 3) the *Allegro* fourth movement from the *Sonata no. 1 in B minor, for Violin and Piano, BWV 1014*.

These predominantly feature technical problems of left-hand dexterity and intonation that, in some instances, are awkward when combined with the bow-stroke patterns. In the *Allegro assai* movement, in the first “solo” section between bars 17 and 32, the student must play slurred, *legato* broken chords. These occur rapidly and involve smoothly crossing over all four strings on a down-bow, in the space of four semiquavers. If the left-hand fingers are to be put down in time, they have to be put down all at once, so that it looks the same as if the chord were played as a triple-stop. Additionally, the bow is on the A string on the semiquaver immediately preceding this figure, so there is a quick string crossing to the G string required before the figure starts.



Figure 69: mm. 15-28 "Allegro assai", Concerto in E major, BWV 1042 (Bach 1919)

In the *Courante*, there are instances of similarly awkward passages. From bars 17 to 18, the student must jump from the G string to the A string in the middle of fast quaver triplets. Bars 20 to 22 present a particular difficulty for intonation, because of the recurring augmented 2nd interval. This is made more difficult because of its combination with the bowing and string-crossing pattern. The first beat of bar 22 again features a large string crossing.



Figure 70: mm. 16-24 of "Courante" (Bach 1971)

The *Allegro* movement of the *Sonata for Violin and Piano* does not feature such violinistically awkward passages. Its inclusion is still valuable in the grade-level, because hypothetically, the teacher could assign this to the student if it's more suited to their level. It would still serve as a good representation of J.S. Bach's work.

A good stylistic contrast, still within the Baroque period, is offered by the *Adagio* and *Vivace* movements from Corelli's *Violin Sonata no. 5 op. 5.*, especially the former. The unique quality, about the *Adagio*, at least in the UNISA syllabus, is that the student can play elaborate melodic embellishments around the bare melody published in Corelli's original edition¹⁶. This gives the student the opportunity to gain deeper insight into this stylistic practice of embellishment; how to metrically fit in elaborate runs and how they function harmonically. Consequently, this may help the student to understand that there is more than one dimension to "fast notes".



Figure 71: written-out embellishments next to original melody, in "Adagio" (Corelli 2003)

The second movement, *Vivace*, is challenging for left-hand technique, in large part due to the prominence of double and triple stopping. This type of double and triple stopping and the context surrounding it is, in the researcher's experience, something that can be found in many other instances from the Baroque repertoire. Elsewhere in this grade-level, this is seen in G.F. Händel's *Allegro*, second movement from the *Violin Sonata in A major, no. 3 op. 1*. At bar 33, the movement's opening theme is restated, however, this time a second voice is added below the theme, set against it polyphonically. The same polyphony is found again from bars 42 to 48. The voicing, or the horizontal dimension, of these passages should direct the student to

¹⁶ This is in keeping with current Baroque period practice; the Wiener Urtext edition referred to publishes the written-out embellishments from the 1710 Roger edition alongside the original.

think about double stops in more of a horizontal direction. At this level, because they are a challenging aspect of technique, and because much time is spent tuning them, the student will most likely tend to think of double stops only in the vertical dimension.



Figure 72: mm. 32-38 Sonata in A major, Op. 1 no. 3 (Händel n.d.)

Another example here is the second movement from G.P. Telemann's *Fantasie no. 1*, TWV 40:14, for solo violin. Between bars 36 and 40, this polyphonic voicing is created through triple stops as well. Since the tempo indication here is *allegro*, this passage would pose a challenge for the student; a dexterous and agile left-hand technique is needed for maintaining tempo and good intonation.



Figure 73: mm. 35-42, "Allegro" from "Fantasie no. 1" TWV 40:14 (Telemann 1955)

In the researcher's opinion, the concept of playing in the correct style, in accordance with international practices, should be emphasized at this stage. This would be appropriate and in line with what was previously mentioned regarding the refinement of technique. Furthermore, the more mature works of the above-mentioned composers, provide a good opportunity to demonstrate the styles of the different periods.

The works by W.A. Mozart in this grade include:

- 1) The *Rondeau*, third movement from the *Violin Concerto no. 2* in D major, KV 211,
- 2) The *Rondo in Bb*, KV 269, and
- 3) The *Allegro Molto*, first movement from the *Sonata in A major*, KV 305

In these movements, while the notes may not initially appear difficult, the challenge lies in performing them stylistically: with clear articulation, pure intonation, and clean shifting. In the researcher's experience, other challenges that come with performing Mozart's music include the lightness of touch, when needed, and in conveying different musical characters, while remaining in the style. In the *Rondeau* movement from the concerto, technical challenges include exposed melodic figures in high positions on the E string, miniature *cadenzas*, and many passages where clean *spiccato* or mixed bowings are required. The *Rondo in B♭* resembles this closely, but with more ornamentation. The sonata movement differs in the sense that it is less bright, never going into the very high register of the violin. Perhaps pertaining to the fact that it's an 18th-century sonata and not a concert "showpiece", it is more sophisticated, with the violin sometimes taking on the role of accompanist.

Along the same line, the teacher can choose from two sonata movements by L. van Beethoven in this grade-level, both in op. 12: the *Tema con Variazioni* from *Sonata no. 1 in D major*, and the *Allegro piacevole* from *Sonata no. 2 in A major*. In the case of the former, the student confronts more challenging technical problems than in the Mozart sonata. For example, in the first variation, there are rhythmically driving, off-beat figures that feature the *sforzandos* on the off-beat, in a manner very typical of Beethoven's style. With the overall dynamic indication of *piano*, the last bar of this variation features demisemiquavers. The challenge lies not only in playing this rhythmically and with good intonation, but to do so with the appropriate sound and character.



Figure 74: "Tema con Variazioni" first variation (Beethoven 1955)

In the following variation, the student must play demisemiquavers *legato* under long slurs (sixteen notes to a bow), and in mixed bowings with *spiccato*. Additionally, the student must perform ascending passages into the high register, complete with the "turn" ornament.



Figure 75: "Tema con Variazioni" second variation (Beethoven 1955)

Variation three features noteworthy challenges as well. The opening six bars feature challenging triple stops. In the researcher's opinion, here the score directs the violinist to emphasize the drama of the *Minore* harmony – A minor (parallel minor to the tonic) and *crescendo* from *piano* to the *sforzando* on the sustained triple stop chord. The student would have to give attention to bow division, simultaneously tuning the perfect 5th in the triple stop. This variation also features a prominence of semiquaver triplets that are to be played *spiccato*, off the string. There are also moments here where Beethoven calls for great drama, from bars 9 to 12. This drama is conveyed in multiple ways: 1) from the 3rd double stop in the low register, there is a *crescendo* from *piano* to *fortissimo* on the first beat of the next bar, 2) a large jump to the third and fourth positions on the E string coincide with the *fortissimo*, and 3) the rhythmic contrast between the minim of the double stop and the *spiccato* semiquaver triplets in the following bar. The student must be very sure of immediately finding the notes on the E string, otherwise the intonation will not be secure.



Figure 76: "Tema con Variazioni" mm. 1-12 of third variation (Beethoven 1955)

In the *Allegro piacevole* movement of *Sonata no. 2*, noteworthy aspects include the short high-register passages and the use of the *sforzando* typical of Beethoven's style.

As was previously alluded to, there are enough slow movements in this grade-level to balance out the fast movements. J. Massenet's *Meditation from Thais* serves as a good example. This work provides many opportunities for the student to experiment with different sounds and

colours. In the researcher's opinion, this is a necessity for the advanced level; the student should begin to develop a sensitivity for dynamic subtleties, phrase colouring, and other nuances. To reiterate this point again, this is line with what was previously mentioned concerning the raising of the overall technique.

Since the student may have an idea of the sound they'd like to produce, but lack the insight to produce this sound, revisiting the concepts of tone production may be worthwhile. Additionally, the teacher should check to see that the student isn't harbouring unnecessary tension in the bow arm or hand. This is critical for achieving the best possible contrasts in sound. For example, from bars 9 to 11, the dynamic indication *crescendos* from *piano* to *forte*, and in bar 11, suddenly drops to *pianissimo*. Upon reaching the F \flat , the student should be putting enough weight into the bow, with a slower bow speed and sounding point closer to the bridge, that the *forte* is achieved while maintaining a free, singing tone. When changing to the F \sharp in the next bar, the student should experience a lighter sensation in the bow arm, as they reduce the weight into the bow significantly to produce the *pianissimo*. They should also be aware that the bow's speed and sounding point will also change.



Figure 77: "Meditation from Thais" mm. 9-12 (Massenet 1997)

The second movement, *Romance*, of H. Wieniawski's *Violin Concerto no. 2 in D minor*, op. 22, is also an excellent place to demonstrate these concepts of bowing technique. With the tempo of *andante non troppo*, the *piano* dynamic, and the performance direction *semplice*, the opening section of this movement is comparable to J. Massenet's *Meditation*. If the theme here is to sound simple, yet conveying the right affect, the student must apply the same focus on tone production and phrasing. Also noteworthy is the very high register that is reached in the second half of the movement. Here, the student must reach the high B \flat , the highest note, in eighth position. The phrase around it, bars 51 to 54, also moves around the high register. Finally, the ending note of the movement is the same high B \flat , but here it is held for much longer. This is an exposed final note and special attention may need to be given to intonation.

The Grade 7 repertoire features virtuosic pieces as well, more in the vein of the 19th-century violin showpiece. Referring again to H. Wieniawski, his *Obertass*, *Mazurka no. 1* is a good example of this. Here, the techniques that contribute to this virtuosic sound include double,

triple, and quadruple stopping, natural harmonics, left-hand *pizzicato*, trilling and other ornaments, and the directions *glissez* and *ad libitum*. Of interest is the fact that the harmonics at the highest end of the fingerboard are used: on the E string and A string, these sound two octaves above the open string. In both cases, the notes preceding these are in the first position and as a result, the hand must traverse a large distance across the fingerboard to reach these high harmonics.

Bars 40 to 48 are a good representation of the rest of the piece. In the first two bars, the high B harmonic is employed. The preceding B is stopped by the second finger in third position, and the fingering for the high harmonic shows that the second finger should be used; since these two notes are slurred, a fast but clear sliding sound may be audible between the notes. Overall, this is an effect, more rhythmic than melodic, and the effect is bright and very energetic. The following bar features a triple-stop, and the double stop slurred to the left-hand *pizzicato*. This is simpler than it appears, because the positioning of the fingers does not have to change after they have been set for the triple stop. To execute the *pizzicato*, the third and fourth fingers firmly pluck the D and A strings, respectively, immediately after bowing the double stop. The student then must place the fingers for the quadruple stop in the next bar, immediately after which there is the high E harmonic.



Figure 78: mm. 43-48 "Obertass, Mazurka no. 1" (Wieniawski n.d.)

The third movement, *Allegro moderato*, of F. Seitz' *Concerto no. 3 in G minor*, op.12, also capitalizes on several of these techniques to create the virtuosic sound. In this case, there is a greater variety of bow-strokes, notably a prominence of *spiccato*. The natural E harmonic, sounding one octave above the open string, is used extensively. Of special interest here is the context, in terms of bowing technique, of the double stops. The passage in question is from bars 119 to 128. While the left hand is occupied with double stopping throughout, the bow has to change from slurred quavers, to slurred semiquavers, and then to sequence of quick string crossings, especially in the semiquavers of the last four bars. This would be a challenging passage for the Grade 7 student. If executed well, the result to the casual listener is most impressive.



Figure 79: mm. 118-128 of "Allegro Moderato" (Seitz 1912)

As would be expected, list C of this repertoire features more 20th-century compositions. In the researcher's opinion, B. Bartók's *First Rhapsody: Prima Parte (Lassú)* and the second movement of P. Hindemith's *Sonata in E*, op. 11 no. 1, are the best choices in terms of giving the student the greatest musical contrast from the list A and B repertoire. In the Bartók work, the student is exposed to harmonies that may be unfamiliar. From the violinistic standpoint, the technical challenges include unfamiliar types of ornamentation, the unison double stop, octave double stops, and difficult triple stopping passages.

In the P. Hindemith sonata, perhaps the greatest difficulty is to play this convincingly, from a musical perspective. The dynamic of the movement is, for the most part, quiet: *pianissimo* and *pianississimo*. Furthermore, the score indicates that it should be played with a mute. The notation itself may be difficult to read. Due to the constantly shifting tonal centres of this piece, the score is filled with accidentals. In the researcher's opinion, the student should view some of these accidentals in their enharmonic equivalents, in order to avoid bad fingerings. Since these factors can complicate the visualisation of the piece in the student's mind, it is crucial that enough attention is given to intonation between the individual intervals. Further challenges here consist of shifting time signatures and passages played in high positions.

3.4.2 Grade 8

Technical Work:

The technical work for this grade-level does not present many new concepts or exercises. Overall, there is a tempo increase, as expected. One change that is perhaps suitable for this level is the volume of work: there is an increase in the number of keys. For a studious and committed advanced student, if the number of keys were less, the technical work would become boring over the time that they prepare for the examination.

The most noticeable change, however, is in the bowing patterns for the major and minor scales. The rhythmic pattern used since Grade 1 has been altered so that all the note values are equal. For the two-octave F# major/minor scales, this consists of quavers, and for the rest of the three-octave scales, these consist of triplet quavers. These can be played separate, or with the following slurred pattern: one bow for the ascending scale, and one for the descending scale. The tempo here is 116 bpm to the crotchet beat. Concerning the major and minor arpeggios, the option to slur three notes to a bow has been removed, so that here the student has to play one bow for the ascending scale and one for the descending, as well.

The chromatic scales feature the introduction of the three-octave chromatic scale; this is on G. Likewise, the dominant and diminished scales no longer feature two-octave scales – they now feature exclusively three-octave scales.

Lastly, the double stop scales have all been expanded to the two-octave range. These are 6ths, octaves, and 3rds. Furthermore, the octave scales can no longer be played “broken”; the student must immediately play both notes together. The addition of the extra octave would expand the student’s double stop technique appropriately for this level, in the researcher’s opinion.

Scanning the Score:

Upon looking through the repertoire list for Grade 8, there is a peculiarity about the structuring of lists A and B: they do not strictly feature composers of either the Baroque or Classical periods, respectively. List A features works by W.A. Mozart, J. Haydn, and L. van Beethoven, alongside those by the Baroque-period composers. Likewise, list B features works by E. Elgar, G. Finzi, and D. Kabalewski, 20th-century composers, alongside those by (again) W.A. Mozart and L. van Beethoven, E. Grieg, and R. Schumann. List A differs from the previous grade-level in another respect: it contains pieces more in the “showpiece” genre. These are the movements of the following concerti:

- 1) W.A. Mozart, *Rondeau* from *the Concerto no. 4 in D major*, KV 218,
- 2) W.A. Mozart, *Rondo in C major for violin and orchestra*, KV 373,
- 3) J. Haydn, *Adagio* from the *Concerto no. 1 in C major*, Hob VIIa/1, and
- 4) the *Allegro*, first movement, of G.B. Viotti’s *Concerto no. 23 in G major*.

Regarding the Grade 8 repertoire list in general, it features the highest number of works that might feature in the programmes of professional concerts. By extension, the lengths of some

of these works are representative of what would be heard in a professional concert. In some instances, the student must play the entire work. In other instances, where the full work is too long, the student must often play two movements, rather than a single movement. This is appropriate for the final grade of the syllabus and for the advanced student, in the researcher's opinion.

The demands on the student's technique are higher in general. However, this is subtle, and is not necessarily attributable to new techniques. Often, a given piece will be challenging for musical reasons, not only for reasons pertaining to violin technique, as has already occasionally been seen in previous grade-levels.

Aspects of violin technique that may be relevant in the following technical discussion include more polyphonic double stopping, awkward triple stops, higher demand on the bowing technique for complicated articulations, higher demand on left hand facility in fast runs and rapid ornamentation, unintuitive coordination between bow arm and left hand, and the increased number of *cadenzas*. These will be elaborated upon below.

Technical Discussion:

The movements selected from the J.S. Bach's works include slow movements, alongside fast movements. These are noteworthy for their use of double, triple, and quadruple stopping. In the *Adagio* of the *Sonata no. 1 in B minor for Violin and Piano*, BWV 1014, double stops are used in long passages of consecutive, slow quavers. The student should focus attention on intonation and tone production to obtain an appropriately expressive sound. Triple and quadruple stops are not prominent here, perhaps because the piano provides the harmony. However, this is not the case in the *Largo* of the *Sonata no. 3 in C major for Solo Violin*, BWV 1005. Since the violin is the sole instrument, it must provide both the harmony and the melody. In this instance, double-stops are used the most, firstly, to produce the harmony on the strong beats of the bar, and secondly, as a second voice set polyphonically against the first. Triple and quadruple-stops, used elsewhere, convey richer harmony. In some instances, these require awkward arrangements of the left-hand fingers, which the student may not have encountered previously in the syllabus¹⁷. Therefore, special attention will need to be given to tuning these chords.

¹⁷ However, the "Geminiani chord" referred to previously is applicable in some of these instances

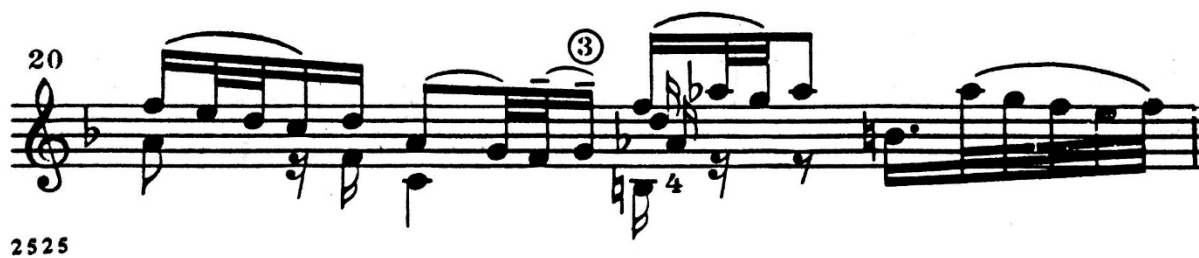


Figure 80: Example of awkward quadruple stop in mm. 20, "Largo" (Bach 1971)

In a different context, double-stops and triple-stops are used in the fast movement, *Allegro*, of A. Corelli's *Sonata in C major*, no. 3 op. 5. These fulfil similar roles, simply to create harmony and to create a polyphonic line, but at a faster tempo. There are two instances, however, that are of interest. Firstly, from bars 21 to 23, there are rapid 3rds: these alternate, in consecutive semiquavers. As a result, the left hand must move very rapidly to produce these alternating 3rds; the student will need, as a prerequisite, a strong finger and hand dexterity to play this at tempo. Secondly, the final five bars of the movement consist only of triple stops. The peculiarity of this passage is that while the triple stops are written out in simple crotchets, the historically-informed practice is to embellish them with the bow, something which is found repeatedly in Corelli's op. 5¹⁸.



Figure 81: embellished triple stops, mm. 46-50 of "Allegro" (Corelli 2003)

In G.P. Telemann's *Fantasie no. 3 in F minor*, TWV 40:16, the first movement especially features polyphonic writing through double and triple stops. In this sense, it resembles the *Largo* of J.S. Bach's solo sonata, discussed above, although the score in the present movement is denser and contains more double and triple stops. This is to create a more complete harmonic picture, as incidentally, this *Fantasie* is for solo violin as well. In the researcher's opinion, as intonation presents one of the most challenging aspects of this movement, the student should listen to the lower voices to 1) understand their role harmonically and 2) to base the intonation of the upper voices on them.

¹⁸ The Urtext score indicates this with the *arpeggio* direction. This is an interesting point, but a scholarly discussion of the state of knowledge regarding Corelli in historically-informed practice lies outside the scope of this study.



Figure 82: first movement of *Fantasia no. 3*, TWV 40:16 (Telemann 1955)

As stated previously, this repertoire features works by W.A. Mozart in the list A. These are: the *Rondeau*, third movement, of the *Concerto no. 4 in D major*, KV 218, and the *Rondo in C, for Violin and Orchestra*, KV 373. Of interest is the fact that the Grade 7 repertoire featured two movements by Mozart and of the same titles, as well. To emphasize this point further, both repertoire lists feature one from a concerto (the *Rondeau*) and one as a stand-alone piece (the *Rondo*).

These two works in the present grade-level are technically more demanding. For example, in the concerto movement, there are many instances of fast semiquaver passages, that require an off-the-string bow stroke. In some of these instances, the left hand has to deal with arpeggiated figures, sometimes in high positions on the E string. This is especially the case from bars 104 to 115, and 197 to 202. Around the middle of the movement, from bar 136, the student must play the simple melody with a drone-note: the open G string. The melody is therefore played on the D string, simultaneously and constantly playing the G string as well. This also means that the melody brings the left hand as high as seventh position on the D string, which is an uncommon string upon which to ascend to that position, in the researcher's experience.



Figure 83: mm. 194-205 of "Rondeau" (Mozart n.d.)

The standalone piece, *Rondo in C*, features rapid demisemiquaver runs and other melodic figures that are reminiscent of those found in the first movement of Mozart's *Concerto no. 4 in D major*. These ascend through melodic sequences into the higher positions on the E string. For example, bars 47 to 48 feature this. Good finger dexterity and slow practice are needed if this is going to have clarity and pure intonation. Bars 165 to 171 feature a similar passage. Finally, the last six bars of the piece feature an exposed and delicate concluding phrase, taking over from the orchestra's violins. This is in the higher positions, ending on the high C on the E string, and depending on the fingering, the student must be able to confidently play within the extended frame of the left hand with good intonation. Given the dynamic *piano* and the character of this passage, absolute grace of bowing is required.



Figure 84: Final seven bars of *Rondo in C*, KV 373 (Mozart 1954)

The above two works by W.A. Mozart share common ground with the works by J. Haydn and G.B. Viotti, in list A: they are all "concert showpieces" for the solo violinist performing with an orchestra. The *Adagio*, second movement of J. Haydn's *Concerto no. 1 in C major*, features a noteworthy *cadenza*. Here, the student must play varying double stops that move, in two voices, in counterpoint to each other, and a virtuosic run of ascending, arpeggiated demisemiquavers to the high "A". After a passage descending in a sequence of 6th intervals, the student encounters a unique instance of combinations of technique. While holding the note on the E string with the first finger and trilling on it for the duration of the bar, the other fingers

simultaneously stop the notes on the A string to create quick double stops. This requires tremendous dexterity and coordination with the bow-arm.



Figure 85: Cadenza from second movement (Haydn 1931)

The first movement of G.B. Viotti's *Concerto no. 23 in G major* features fast semiquaver and triplet passages, with the latter often in the high positions of the E string. The rhythmic variations and variety of bow-strokes are too numerous to discuss at length here. However, in summary, many of the passages here foreshadow what is to be encountered in the professional repertoire of violin concerti, and in this way, this piece is valuable for the future development of the advanced student.

List B of this grade-level consists of movements of sonatas by L. van Beethoven, E. Elgar, E. Grieg, W.A. Mozart, and R. Schumann, among other works. From a general standpoint, these do not feature notably new aspects of technique. However, the overall standard is higher than in the Grade 7 repertoire. One example that illustrates this is the E. Elgar *Sonata for Violin and Piano*, op. 82. The first movement, *Allegro*, requires a strong bowing technique to produce the appropriate sound within the different dynamics and articulations, and for the left hand, a strong familiarity with the higher positions of the fingerboard. Regarding the bowing technique, the pattern of slurred string crossings from bars 68 to 114 is particularly challenging. This is due to the motion of the bow arm and hand, which requires a free wrist and fingers, and coordination with the rest of the bow arm, in combination with the quick tempo, the prevailing *piano* dynamic, and the inflections on the quavers occurring on the strong beat. In the second movement, *Romance*, the student encounters mixed *pizzicato* and left-hand *pizzicato* within phrases, and rapid triplet and demisemiquaver runs. A sensitivity for dynamics and musical character is required here.



Figure 86: bowing pattern in first movement of *Sonata for Violin and Piano*, op. 82 (Elgar 1947)

As stated above, in some cases the student must play all movements of a work. This applies to the two W.A. Mozart sonatas in list B. This marks the first time in the syllabus that the student has the chance to perform an entire sonata.

The Grade 8 repertoire contains virtuosic repertoire as well, in two instances carrying on along a similar line as the H. Wieniawski work in the Grade 7 repertoire. However, these works are notably more difficult than the comparable works in Grade 7. Firstly, the opening movement of D. Kabalewski's *Concerto in C*, op. 48, features arpeggiated runs, chromatic runs, and double stop runs at a very quick tempo: *allegro molto e con brio*. The second movement, allowing the violinist a much-needed break with a slow *andantino*, nevertheless features a long passage of semiquaver and quintuplet semiquaver runs, slurred one bar to a bow.

C. de Bériot's *Concerto no. 7 in G major*, op. 76, first movement, is more emblematic of the 19th-century violin showpiece. The techniques encountered in this piece would give the student a foreshadowing of the Paganini repertoire. These include high amounts of difficult double stopping, natural and artificial harmonics, rapid runs ascending into the highest register of the violin, extended, quasi-*cadenza* runs at certain cadence points, and many instances of virtuosic *spiccato* or *sautillé* bowings. In the researcher's opinion, this is an excellent choice for the ambitious and committed student.

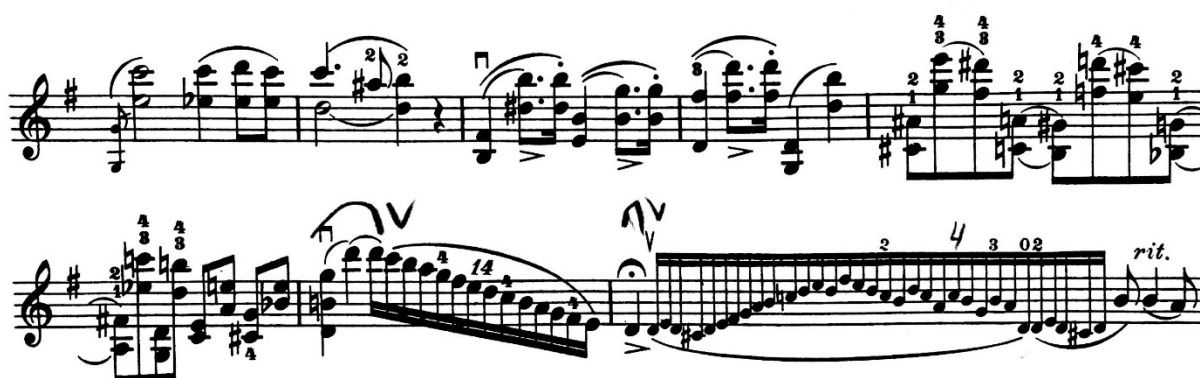


Figure 87: shortly after the soloist's entrance in the first movement of "*Concerto no. 7 in G major*, op. 76" (de Bériot n.d.)

Bloch's "Nigun", from the *Baal Shem Suite*, features virtuosic and showy techniques, but in an entirely different context from the de Bériot concerto; this work carries a more serious tone. In

terms of technique, it features ample double, triple, and quadruple-stopping, *ad libitum* runs and playing in the high register. In particular, a solid technique of octave double stops is demanded by this work. Consecutive octaves are found in many different passages, and more significantly, there are consecutive octaves in the highest positions on the A and E strings. It would be most unlikely that the student would have already encountered octave double stops in these positions. Unless the student has already solidified this aspect of their technique, this work will compel their technique to expand significantly.



Figure 88: Octaves double stops in high positions, "Nigun" (Bloch 1924.)

The *Malagueña* from P. de Sarasate's *Spanish Dances*, op. 21, can be considered alongside the de Bériot concerto as representative of the Paganini-esque showpiece. After a melodious introduction, with the performance direction *molto dolce*, the piece suddenly assumes a virtuosic character. This is because of the *pizzicato* and semiquaver passages where the left-hand *pizzicato* and the bow alternate, artificial harmonic runs, and a full page of rapid demisemiquaver runs, often slurred as one bar to a bow. The piece ends on a trill on the highest D on the E string, followed by a plucked open D string.



Figure 89: "Malagueña" pizzicato and left-hand pizzicato (Sarasate n.d.)

Elsewhere in List C, more modern works stand out because of their eccentricity and individual character. Firstly, O. Messiaen's *Thème et Variations pour Violon et Piano* offers the student a different experience of harmony they most likely would not have been experienced before. One of the consequences of this harmony is the prevalence of intervals that are awkward for the left hand. For example, the second variation features a fast, *piano*, and *spiccato* triplet run that descends from the high register. Here, the recurring downward diminished fifth is an uncomfortable interval for the ear and the left hand, and because of the tempo, there is little time to prepare for these notes. The third variation features constantly changing time signatures, between 2/4, 5/8, 3/4, and 3/8.



Figure 90: mm. 11-16 of second variation, "Thème et Variations" (Messiaen 1934)

Secondly, I. Stravinsky's *Chanson Russe* features diatonic harmonies that the student would instantly recognize, a sauntering melody, and a song-like and narrative structure. It also features constantly changing time signatures, comparable to the Messiaen *Thème et Variations*: from bar 6 to 45, it changes in almost every bar, between 2/4, 3/8, and 3/4. For the most part, the melodic line remains in the middle register of the violin, until bar 47, where the student must shift from the B \flat in the middle register to the high B \flat on the E string. This would be a good test of the student's muscle memory and its familiarity with the fingerboard, because there is no tangible reference point against which the student can judge the location of the note; the finger must be placed "out of the air", in colloquial terms. Another point of interest is the rolled quadruple stop in bar 70. The left-hand position is based, with the first finger, in sixth position on the D string. More significantly, the second and fourth fingers are then occupied with producing a fingered octave double-stop.¹⁹ As a whole, then, this quadruple stop forces the fingers to stretch outside of the finger frame, and because of the low G, middle B \flat , and high G-octave, all registers of the violin need to match in their intonation.

Finally, E. Ysaÿe's *Rêve d'Enfant*, op. 14, exposes the student to harmonies reminiscent of French Impressionism. Technical challenges here include playing in high positions on the D and G string, and the highest positions on the E string. A well-developed control over tone production, and a very secure shifting technique, are required to convey the appropriate sound and character of this piece.

From this point, the advanced student will be equipped to begin approaching the general repertoire of professional concert literature.

¹⁹ An octave double stop produced with either the first and third, or second and fourth fingers. The ordinary octave double-stop is produced with the first and fourth fingers.

4. Discussion of findings and conclusion

4.1 Contextualisation

In private-studio violin teaching, it is essential for the studio teacher to have a systematic conception of the sequencing of repertoire. Jacobson (2006:185) and Uszler, et al (2000:151) have pointed out the importance of selecting appropriate repertoire for students. According to them, the ideal repertoire sequence entails repertoire that is neither too easy nor too difficult, becomes more technically challenging in incremental steps, and offers compositions of a high quality. Furthermore, in the researcher's opinion, if the repertoire chosen for the student facilitates optimal improvement of their technique through incremental increases in difficulty, the student is more likely to succeed in their technical goals and gain motivation. Boris Kuschnir and Mimi Zweig, two important teachers in Austria and the U.S.A., respectively, have echoed this sentiment. Kuschnir compares the role of the teacher to that of a medical doctor: with the same precision that the doctor prescribes medicine to a patient, the teacher should select repertoire for the student. Kuschnir goes on to say that "the correct choice of repertoire is essential for the technical development of a violinist." Zweig mentions repertoire sequences that promote the students' "musical and technical growth" (How do you choose... 2017).

Galamian remarked that some teachers might select repertoire that only plays to the student's strengths, out of apathy or negligence. He strongly recommended against this, rather stating the importance of a well-rounded repertoire selection for each student: repertoire that builds on weak areas of technique and is representative of all "styles, types, and periods" (Galamian 1985:107). If the teacher displays a pedagogically-informed command during the selection process, a wider range of repertoire can be accessed. This benefits the student, because each student is unique, with different technical abilities; the teacher can more effectively address the student's specific technical problems.

The ability to isolate and identify the causes of technical problems correlates with good repertoire selection. To isolate these causes, the teacher will often need to refer to core concepts of technique. For example, if the student is consistently playing a note with inaccurate intonation (too flat) after shifting into third position, the teacher should work backwards from

the core concepts of the left-hand technique. Referring to section 2.4.3 of chapter two, “Shifting”, they might arrive at the following questions: does the problem lie in the movement of the left arm? Is a tensed thumb preventing the hand from moving smoothly along the fingerboard? Or does the problem lie in the student’s hearing and muscle memory – can they internally “hear” the interval before the shift takes place? The teacher can then test further to see which of these might be the cause of the problem.

As another example, the student might not be adequately performing the *martelé* bow-stroke. Referring to section 2.3, “Right arm”, the teacher can consider the mechanism of the bow arm and the bow-stroke itself. Some questions that might follow this include: does the student understand the concept of catch-and-release needed to articulate the biting attack at the beginning of the stroke? Is this just a theoretical understanding, or are the sensations understood as well? If the teacher finds that the student understands this concept in theory and in terms of its sensation, but a problem persists, further questions could be: is the thumb of the bow hand remaining tensed throughout the bow-stroke? Or is the arm tensing up at the shoulder?

Having precisely identified the technical problem, the teacher can identify the most suitable repertoire from a pedagogically-informed framework as discussed in chapters two and three. The ideal piece would: 1) feature this aspect of technique in an amount that is achievable for the student, and 2) feature other technical aspects that should be well within reach of the student’s current level of ability. At this point, the characteristics of grading become relevant. These will be discussed below.

4.2 Presentation of findings

In chapter three, technical requirements were identified within each grade-level that may reveal characteristics that will prove applicable to grading repertoire in other contexts. It is not the researcher’s intention to claim that these characteristics represent the best or the only method of grading repertoire. Rather, the UNISA syllabus simply represents a recognized position of competence within the South African music education sector, from which reliable characteristics of grading may be extrapolated. Chapter three discussed the identified technical requirements in great detail, and in the interest of clarity the most prevalent of these characteristics are presented in a more succinct manner below.

4.2.1 Beginner repertoire

Pre-Grade 1:

- Short duration: 23 bars²⁰
- Simple bow-strokes: sustained and even
- Keys: D major, A major, G major
- Finger-frame patterns: 2nd finger frame, 1st finger frame kept to a minimum
- Fourth finger (left hand) omitted
- Upper strings, D, A, and E, more natural position for the bow-arm
- Simple time-signatures: 4/4, 2/4

Grade 1:

- Duration: 31 bars
- Bow-strokes: slurring, *detaché*, *staccato*, *martelé*, mixed bowings
- Keys: G major, A major, C major, E major
- Finger-frame patterns: 2nd and 1st finger frames, 3rd finger frame to a small extent, mixing of finger frames
- Half position
- Non-diatonic notes
- Upper strings, D, A, and E, more natural position for the bow-arm
- Basic ornaments: *acciaccaturas*, trills

Grade 2:

- Duration: 46 bars
- Bow-strokes: *gigue* bowing, dotted rhythm bowing
- Articulations: accents, *tenuto*
- Double-stops: open strings (bowing)
- Hair pin dynamics
- Finger frame patterns: mixed

²⁰ This is the average of the lengths of all the works analysed in the grade-level. Refer to Addendum for the entire range of piece durations.

- Finger dexterity (left hand): ornaments, semiquaver runs
- Non-diatonic notes: chromaticism, key changes
- Larger musical structures: ABA, tonal movement to the dominant

Grade 3:

- Duration: 55 bars
- Bow-strokes: faster *detaché*, faster *staccato*, accented *detaché*
- Articulations: *sforzando*
- Fingerboard positions and shifting: 2nd position, 3rd position
- Finger dexterity: fourth finger
- Fluid pulse: *rubato*, *fermata*, *ad libitum*
- *Portamento*

4.2.2 Intermediate repertoire

Grade 4:

- Duration: 64 bars
- Bowing: large string crossings, faster, more virtuosic use of the bow – *brillante*, mixed bowings
- Articulations: *marcato*, *sforzando*, accents
- Finger dexterity: faster runs
- Basic double-stops, usually with one open string
- Simplest triple-stop, with two open strings
- Fourth finger extension outside of the frame

Grade 5:

- Duration: 99 bars
- Bowing: rapid, consecutive string crossings, *gigue* bowing, mixed bowings, *spiccato*, *sautillé*
- Finger dexterity and intonation: rapid arpeggiated figures
- Shifting: fingerboard positions above 3rd position, up to 7th position
- Double stops, basic triple stops and quadruple stops
- Octave double-stops

Grade 6:

- Duration: 111 bars
- Bowing: more expression, graceful bow-strokes – *dolce*, *molto espressivo*, syncopated bowing figures, playing in the upper half and at heel – *au talon*, rapid consecutive down-bows
- Finger dexterity: difficult ornamentation, very fast runs – semiquavers and semiquaver sextuplets, miniature *cadenzas*
- Natural and artificial harmonics

4.2.3 Advanced repertoire

Grade 7:

- Duration: 121 bars
- Coordination: Violinistically awkward passages
- Double stops and triple stops in polyphonic role
- Passages in the high register, on the E string
- High fingerboard positions
- Virtuoso techniques: high harmonics, left hand *pizzicato*,

Grade 8:

- Duration: Some full-length works, two movements of larger works
- More difficult triple stops and quadruple stops
- Double stops and triple stops in polyphonic role
- Virtuoso techniques: rapid arpeggiated runs, *pizzicato* and *left-hand pizzicato*, Paganinian double stopping, brilliant *spiccato* and *sautillé*
- Movements of mature concerti
- *Cadenzas*
- Shifting: leaps from low positions to high positions

4.3 Discussion of findings

In analysing the UNISA syllabus, the differences between the beginner, intermediate, and advanced levels proved more multi-faceted than had been expected. It was found that the beginner levels exhibited a clear-cut trajectory of technical development, while in the intermediate levels and advanced levels, this trajectory became more obscure and difficult to

trace. This was due to the constantly increasing length and complexity of the music in the respective grade-levels.

In the beginner levels, the trajectory could be traced most clearly through the keys, finger frame patterns, duration of pieces, and simple bow-strokes and articulations. Each grade-level exhibited incremental increases in difficulty in each of these aspects. In the intermediate levels, the continued trajectory of development was traceable through the more advanced bow-strokes, increasing demand on bow control, increasing duration, double stops, triple and quadruple stops, higher fingerboard positions and shifting, and increasingly virtuosic passages. Appropriately, the new aspects of technique were introduced in their basic forms and became increasingly challenging. However, as Grade 6 was approached, the trajectory became less clear-cut. Developmental increments in the advanced levels was marked by significant increases in duration of pieces, increased demands on bowing technique, increased demand on left hand dexterity, positions across the entire fingerboard, extensive shifting, increasingly difficult double stops, triple stops, and quadruple stops, and lastly, extended techniques in the virtuosic repertoire.

This can be explained by the accumulation of learned techniques and concepts and their ever-increasing combinations with each other. During the course of a student's violinistic development, a great amount of practical knowledge is acquired through a continuous cycle of encountering new knowledge, internalising it, and then building upon it. It follows, then, that as grade-levels increase, the techniques learned in the beginner levels gradually become irrelevant and no longer need mentioning. For instance, it would be an impossibly large and unnecessary task to list beginner, intermediate, and advanced techniques alongside each other in a discussion of advanced repertoire. The reasonable assumption is that the advanced student already has a certain level of competence and control over beginner and intermediate techniques.

Regarding the multi-faceted differences between the beginner, intermediate, and advanced levels, another factor that should be considered concerns the development and growth of the student in the broader sense. Depending on the individual and the age at which they start, it can take approximately ten years²¹ for a student to develop from the absolute beginning to an advanced student, ready to play the Grade 8 exam. Following on this, it is not unreasonable to

²¹ This time frame can be expected of students that begin at a young age. It can take adult students longer, if they even get to that level.

expect that the growth of the student and their constantly developing perceptions will influence their musical and artistic understanding, when viewed in the big picture. Flesch alluded to this idea in the second volume of his treatise, “The Art of Violin Playing”. His “ideal violinistic course of study” is similar to the concept of the trajectory of development discussed above (Flesch 1930:133).

The findings of this study consist of possible characteristics of grading, from which a trajectory of technical development can be inferred. In summary, the specific characteristics and their relationship to the trajectory will be discussed below.

In the beginner levels, the foundation for the technique is set through several overarching, broadly-defined aspects of technique. Sub-trajectories for each aspect can often be traced between the grade-levels. Firstly, for the bowing technique, the correct placing of the arm and the setting of the bow hold is accomplished through simple and sustained bow-strokes. These progress from having little variation to featuring more sophisticated bow-strokes, such as the *detaché* and the *staccato*. Later on, once the bow hold has been firmly set, articulations are introduced: accents and *sforzandos*, and *tenuto*. Secondly, for the left-hand technique, the correct placement of the arm, hand, and fingers is facilitated through simple finger-frame patterns. Absence of finger strength and dexterity is planned for: at first, the naturally-weak fourth finger is not needed, and the demand for finger dexterity only increases incrementally. Additionally, first position on the fingerboard is dominant: second and third positions are only introduced near the end, and even then, the shifting between positions is minimal.

In terms of repertoire selection, considering the short durations of beginner repertoire, selecting a higher quantity of pieces that emphasize the same concept may be useful.

In the intermediate levels, the same broadly-defined aspects of technique apply. The student’s development of the bowing technique continues through increased demand of bow control. This is achieved through the practice of bow-strokes that 1) require more refined coordination, such as the *spiccato* and the *sautillé*, 2) feature rapid and large string crossings as well as fast string crossings between neighbouring strings, and 3) that focus on using the lower half of the bow; *au talon*. The student is increasingly exposed to both the fast, virtuosic use of the bow and the slow, expressive use of the bow. The development of the left-hand technique continues with expanded navigation of the fingerboard, increased demands on dexterity, and the concept of double stops. Initially, the student grows accustomed to the second and third positions (following from Grade 3), and then is gradually exposed to higher positions: generally, up to

seventh position. Shifting requires an increased control over intonation. Increased dexterity is required for the variety of running passages, becoming more elaborate towards Grade 6, and for the types of ornamentation encountered. Lastly, the student encounters basic double stops, triple stops, and quadruple stops, which then become more difficult; more demanding on the agility and strength of the left-hand.

At this stage, the intermediate student should have a firm enough technical foundation and have internalised enough practical knowledge that they can begin to approach repertoire more critically.

In the advanced levels, the trajectories of the bowing and left-hand techniques begin to converge. This is due to what the researcher perceived as the increased centrality of coordination between the two sides. It follows, then, that the student's trajectory of development continues with a higher number of instances where difficult bowing techniques and left-hand techniques are performed together. However, an exact representation of these instances proved to be too complex a task, with too many variables making it difficult to coherently present the information. For this reason, the two sides of technique can still be mentioned apart from each other. The development of the bowing technique continues with increased use of "thrown" bow-strokes, like *spiccato* and *sautillé*.

From a broader standpoint, the more virtuosic repertoire facilitates expansion of technique, along with the more expressive, song-like repertoire facilitating expressive and graceful use of the bow, which is equally difficult in terms of bow control. The left-hand technique is compelled to improve through increased familiarity with the entire fingerboard, in turn requiring more secure shifting and intonation. The types of double stops, triple stops, and quadruple stops and the contexts in which they're encountered are significantly more difficult, prompting a greater dexterity and coordination of the left hand. Dexterity is further facilitated through virtuosic techniques such as left-hand *pizzicato* and harmonics, both natural and artificial.

At this stage, the student has set a firm foundation for the technique and built upon it extensively, in the process learning how to effectively practise and accomplish technical goals on their own. The student is therefore ready to approach the broader violin repertoire from a more artistic standpoint. While the technique can always improve, the student would now possess the technical means to achieve higher levels of expression.

4.4 Conclusion

Within the South African context, one of the possible disadvantages of graded examination systems could manifest in teachers often relying solely on choosing repertoire from graded lists. The results of this study revealed pedagogical concepts guiding the graded UNISA syllabus. In the student's overall trajectory of technical development, these extrapolated characteristics proved to be clear-cut in the initial grades but grew increasingly layered through the course of the intermediate and advanced levels, as the repertoire increased in length and became more complex. Knowledge about these pedagogical concepts can be used to inform the selection of repertoire, with the aim of more effective repertoire selection, and in turn, can be applied in the wider repertoire to the advantage of the student.

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Scores

(Note: the entries marked with * indicate that the corresponding excerpt in the study was transcribed, exactly as in the original, by A. Feder)

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Addendum

Works listed in the UNISA syllabus, in order, with list grouping and duration:

Rep. item	List	Length
PRE-GRADE 1		
Bayly, Long Long Ago	A	16
Corrette, Fanfare	A	16
Eng. Folk Song, The Old Woman & the Peddler	A	12
Folk song, Song of the Wind	A	14
Fr. Folk song, Playing Ball on the Stairs	A	20
Purcell, Rigadoon	A	16
Colledge, Fiddlesticks	B	33
Colledge, Full Moon	B	24
Nelson, Holiday	B	16
Nelson, Square Dance	B	16
Schumann, Humming Song	B	16
Wohlfahrt, Polka	B	16
Bulgarian trad., Elenke	C	34
Kabalebski, Unser Land	C	32
Mackay, Waltz	C	56
Szelenyi, Play song	C	28
GRADE 1		
Bach, Minuet 3	A	32
Barrett, The St. Catherine	A	24
Farnaby, Tower Hill	A	25
Anon, Pour mon Coeur	A	17
Dowland, The Frog Galliard	A	29
Handel, Gavotte	A	24
Schumann, The Happy Farmer	B	20
Schubert, Landler	B	23
Kuchler, Andante	B	72
Hook, Tempo di minuetto	B	41
Mozart, Lison Dormait	B	32
Steibelt, Russian Dance	B	28
Szelenyi, Old Tale	C	31
Elgar, Andante	C	36
Mackay, Cha-cha	C	29
GRADE 2		
Bach, Minuet from French Suite No. 3	A	37
Byrd, Wolsey's Wilde	A	20
Gluck, Dance of the blessed spirits	A	28
Holborne, Galliard: the fairie-round	A	24

Purcell, Air on a Ground	A	32
Trad, Chanson favorite d'henri IV	A	90
Ole Bull, The Shepherdess	B	72
Mendelssohn, On wings of song	B	59
Mozart, German Dance no. 1	B	56
Paganini, Theme from Witches' Dance	B	41
Rieding, Allegro moderato from Concerto in b, op. 35	B	84
Huws Jones, Estampie	C	51
Kabalevski, Marchen	C	37
Mackay, Tango	C	28
Waterfield, Through the rainbow	C	49
Wedgewood, Big brother blues	C	26
GRADE 3		
Arbeau, Pavane	A	32
Attainant, Scottish Brawl	A	78
Bach, Gavottes I and II	A	84
Gluck, Dance from Semiramide	A	44
Montclair, 2 Minuets	A	52
Braga, La Seranata	B	58
Dvorak, Humoresque	B	56
Fesca, Abendlied	B	66
Portnoff, Russian Fantasia no. 4	B	94
Rieding, Allegro from Concerto in D, op.36	B	100
Weber, March of the Hunters	B	39
Weber, Hunter's Chorus	B	34
Cohen, The Birds Gather at Dusk	C	23
Huws Jones, Banana Skin	C	26
Huws Jones, Open Sesame	C	37
Mackay, Rebecca	C	28
Szelenyi, Overture and Rondino, no. 13	C	78
GRADE 4		
JS Bach, Bourree no 7	A	80
Corelli, Giga	A	29
Eccles, Aire round o <i>and</i> Jigg	A	40
Gabriel-Marie, La Cinquantaine	A	106
Monteverdi, Sinfonia	A	50
Ortiz, Madrigal	A	40
Von Dittersdorf, German Dance	B	48
Grieg, Solveig's Song	B	31
Pleyel, Allegro from Duo 1	B	64
Portnoff, Russian Fantasia	B	137
Rieding, Allegro moderato from Co. in D op. 36	B	84
Schubert, Romanze	B	57
Seitz, Allegro	B	95
Perlman, Hora-Hatikva from Israeli Co.	C	88

Shostakovich, Die aufgezogene Puppe	C	47
Szelenyi, Balkanian Dances	C	55
Trad, American Fiddle Dance	C	64
Trott, The Puppet Show	C	39
GRADE 5		
Corelli, Giga	A	69
Corette, Allegro no 11	A	90
Handel, Allegro	A	67
Ortiz, Passamezzo	A	48
Veracini, Gigue	A	56
Vivaldi, Preludio	A	40
Dancla, Air varie on a theme by Donizetti	B	78
Kreisler, Rondino on a Theme by Beethoven	B	122
Mozart, Tempo di minueto	B	169
Pleyel, Allegro from Duo III	B	94
Rieding, Allegro moderato/concertino	B	90
Schubert, Allegro molto from Sonata dv134	B	180
Seitz, Adagio from Concerto no 3	B	79
Ten Have, Bolero	B	137
Bohm, Perpetuum mobile	C	130
Elgar, Chanson de matin	C	110
Mollenhauer, The Boy Paganini	C	130
GRADE 6		
Bach, Bourree from E major Partita	A	36
Fiocco, Allegro	A	85
Handel, Allegro from Sonata in G minor	A	37
Pugnani, Largo Espressivo	A	24
Tartini, Allegro from Sonata in G minor	A	27
Vivaldi, Capriccio from Sonata no. 9 in E min	A	41
Beethoven, Andante scherzando	B	207
Bohm, Introduction and polonaise	B	97
Dvorak, Finale from Sonatina op. 100	B	379
de Falla, El pano moruno	B	127
Pleyel, Tema con variazioni	B	64
Rieding, Allegro from Concertino in G op. 24	B	122
Wieniawski, Romance sans paroles	B	83
Arnold, Vivace from Scottish Dances	C	65
Bloch, Melodie	C	81
Clebanoff, Millionaire's Hoedown	C	76
Hubay, Bolero	C	154
Kreisler, Liebeslied	C	167
Perlman, A Birdling Sings	C	89
Severn, Polish Dance	C	251
GRADE 7		
Bach, Allegro assai from Concerto no. 2	A	160
Bach, Courante from Partita no. 2	A	54

Bach, Allegro from Sonata no 1 BWV 1014	A	61
Corelli, Adagio & Vivace, sonata op. 5 no. 5	A	117
Handel, Largo&Allegro, sonata op. 1 no. 3	A	74
Moffat, Intrada	A	57
Telemann, Largo&Allegro, Fantasia no. 1	A	92
Veracini, Allegro con fuoco, Sonata in e	A	72
Beethoven, Tema con variazioni	B	137
Beethoven, Allegro piacevole	B	350
Haydn, Allegro, Violin concerto no. 2	B	256
Massenet, Meditation	B	71
Mozart, Rondeau, Violin concerto no. 2	B	78
Mozart, Rondo in Bflat, KV 269	B	279
Mozart, Allegro molto, Sonata in A, KV 305	B	173
Schumann, Allegretto, Sonata in a op. 105	B	79
Seitz, Allegro moderato, Concerto no. 3 op 12	B	244
Wieniawski, Obertass	B	96
Wieniawski, Romance, Concerto no. 2	B	72
Arnold, Con brio	C	85
Bartok, First rhapsody	C	104
Hindemith, 2nd movement, Sonata no. 1	C	117
Perlman, Hebraisch, no. 1 ghetto sketches	C	64
Shostakovich, Fruhlingswalzer	C	108
Shostakovich, Romanze	C	39
Svendsen, Romance	C	179
Williams, Theme from Schindler's List	C	49